MARVEL MASTERWORKS
DAREDEVIL
VOLUME 16

DAREDEVIL Nos. 173-181,
BIZARRE ADVENTURES No. 28 & WHAT IF? Nos. 28 & 35
FRANK MILLER

MARVEL MASTERWORKS

PRESENTS

DAREDEVIL

THE MAN WITHOUT FEAR!

VOLUME 16

COLLECTING

DAREDEVIL Nos. 173-181,

BIZARRE ADVENTURES No. 28

& WHAT IF? Nos. 28 & 35

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MARVEL MASTERWORKS
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NOS. 173-181, BIZARRE ADVENTURES NO. 28
& WHAT IF? NOS. 28 & 35

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CONTENTS

Introduction by Klaus Janson . . . . . .

Daredevil #173, August 1981
"Lady Killer" . . . . . .

Daredevil #174, September 1981
"The Assassination of Matt Murdock" . . . . . .

Daredevil #175, October 1981
"Gantlet" . . . . . .

Daredevil #176, November 1981
"Hunters" . . . . . .

Daredevil #177, December 1981
"Where Angels Fear to Tread" . . . . . .

Daredevil #178, January 1982
"Paper Chase" . . . . . .

Daredevil #179, February 1982
"Spiked!" . . . . . .

Daredevil #180, March 1982
"The Damned" . . . . . .

Daredevil #181, April 1982
"Last Hand" . . . . . .

Bizarre Adventures #28, October 1981
"Elektra" . . . . . .

What If? #28, August 1981
"Matt Murdock, Agent of…S.H.I.E.L.D." . . . . . .

What If? #34, August 1982
"What If Daredevil Were Deaf Instead of Blind?" . . . . . .

What If? #35, October 1982
"…What If Bullseye Had Not Killed Elektra?" . . . . . .

INTRODUCTION
BY KLAUS JANSON

Memories can often be slippery and elusive. At best, we can remember a few select things from our past. But the longer you live, the more you forget. Sure, we remember the big things, the happy and sad moments in our lives that were too important or traumatic to forget. But the stuff in between, the stuff that adds so much texture leading up to the big things, not so much.

I know friends who remember *everything* and I marvel at that ability. I'll often just let them share their stories and sometimes in the process, their memories become my own.

But there is a time in my past where the memories need no reminders.

I graduated from high school in 1970, and, like everyone at that time, thought college was the safe path to take. But I was in love with comics since the day I discovered them at six years old. The stories, the art, the adventures, the *imagination* all just thrilled me! And none of that love ever left me.

So I took a chance and quit college to pursue that first love, which was drawing, telling a story and being a part of, what I slowly began to realize, was a community of artists and writers who shared the same passion. And I wanted very much to be a part of that community. Seemed like a good life to me!

After several years of begging the artists, writers and editors of that community to look at my portfolio, I landed my first professional gig at Marvel when I inked Black Panther over Rich Buckler in 1973. The Marvel offices were open and casual at that time. The Bullpen always bordered on chaos. It was more of a MASH unit performing triage on whatever daily emergencies popped up. But people were doing what they *loved!* In my recollection, it seemed like it was always sunny.

Freelancers would come in and just *hang*. I'd go up to the office on the flimsiest of excuses and, invariably, some editor would ask if I could help out on another assignment. Or we'd go to lunch. Or pull a prank on someone. Sometimes I had the chance to talk to one of my idols and learn from them. To say it was fun would be an understatement. But that's the thing about being young and doing something you love, *everything* is fun.

I was offered the chance to ink *Daredevil* a few years after I broke in and it was a childhood geek dream come true. When I was a kid, I had started to collect comics in a serious way around the time of the early *Amazing Spider-Man* by Stan Lee and Steve Ditko. One day I came home from school to find my burgeoning comic collection was gone. It was the not uncommon case of mothers and some overenthusiastic house cleaning.

Undeterred, I started over by committing to a new book published by Marvel Comics at the time called *Daredevil*, and I loved the book from the very first issue! It had amazing art by some of my favorite artists: Bill Everett, Wally Wood, Jack Kirby and John Romita. When I had the opportunity to contribute to *Daredevil*, a chance to stand on the shoulders of these fine gentlemen, I couldn't have been happier.

When I came on to ink the book it had a reputation for not being able to hold an ongoing team for very long. It had a rotating lineup of artists with very different styles. And my job was to provide some visual consistency, for instance, making sure that the characters looked the same from issue to issue. I felt lucky to be working with such talented artists as Carmine Infantino, Bob Brown, Gil Kane and Gene Colan. At that point, I'd been working for Marvel for five years and thought I was doing pretty well.

And then, on *Daredevil* #158, along comes this skinny guy from Vermont: Frank Miller.

I met Frank for the first time shortly before he took over the penciling on *Daredevil*. My memory is that Denny O'Neil, the editor of *Daredevil* at the time, introduced us in the hallway outside his office. Denny was a huge part of the DD team. I know that both Frank and I looked to Denny as a teacher and mentor and his influence on the book only became more important as the series progressed. When Frank took over the writing chores, Denny was an important part of his progress as a writer. Frank and Denny worked closely together and would often go for long walks through the Village to discuss not only story ideas for upcoming issues but also writing principles and theories in general.

When I met Frank, my expectation was that he, like the group of artists that came before him, would do a couple issues and then move on. When the pencils came in on his first issue, it dawned on me that this might be a different thing altogether. His level of commitment to the art was not representative of someone who was going to leave any time soon. I could *see* his determination on every page.

It's not unusual for a new artistic partnership to take a few issues before the team starts to gel, but the ambition of this guy inspired me to rise to the opportunity before me. I can look back and see that it was the beginning of a creative relationship where we supported each other and competed with each other to do better every issue. We were fortunate to develop a mutual trust between each other.

We had a lot in common. We both were from out of state and loved New York City, the city that we chose to live in. During part of our run on *Daredevil*, we lived a few blocks apart in the West Village and what was happening in the city at the time could not help but feed into our work. Son of Sam, the blackout of 1977, crime, Times Square, New York City's bankruptcy, Reagan. It was a chaotic and hectic moment for NYC and the energy in the city affected both of us deeply. I think we felt if we could survive the onslaught of what was happening out there, we were strong enough to accomplish anything. And it propelled us, individually and collectively, to channel that naïveté into what was becoming more and more, "our" book: *Daredevil*.

We met at a time when we were both hungry and ambitious. Part of that ambition was a result of our youth. Both of us were in our twenties, and, like young people often do, we felt we had no limits. Our shared environment and overlapping interests helped to give the art we produced a unified feel. Architecture, film noir, German expressionism, politics, music and psychology all informed what we were doing.

But trends and tastes and politics change with the passage of time. The one subject that bonded the two of us, more than anything, was our love of storytelling. Even to this day, when Frank and I get together, the chance to talk about the power of images to communicate information raises the temperature of the conversation. Frank's a smart guy. He knows what he's doing. We both have strong opinions about what works and what doesn't. To work with someone of that caliber only inspires one to do better. If there's any evidence needed, please read *Daredevil* by looking at the images only. Even without the balloons and captions, the story is completely understandable, down to the smallest detail. It's a lesson in storytelling by someone who not only is a master of the

medium but who is also writing a love letter to sequential narrative.

By the time we started work on *DD*#173, Frank was being pulled in many different directions by other projects. His work was much in demand. The trust that we had established in each other was put to good use when he asked if I could "finish" the art as opposed to just inking it. At the time, that type of penciling was referred to as "breakdowns," meaning the pencils consisted of line work only and indicated no black, gray or texture. That meant that Frank was leaving those decisions to the inker. It was a process that could only work because of the trust we had established between each other.

By issue #179, I took on the coloring for the book, too. Glynis Wein and Christie Scheele had done an excellent job in coloring the series, but I felt there was something missing. Both Frank and I knew what we wanted and what we wanted was a more unified approach to the art and storytelling. I wanted to approach the colors not as an afterthought, but as part of the art and storytelling the way a painter would use color. I was determined to use color that had meaning and content and went beyond the constraints of the 64 color palette that was available to us at the time. I wanted to give the book a specific look, an *identity.*

I had a bunch of coloring tricks (inspired by Neal Adams and Tom Palmer) that I had been working on to one degree or another and pulled everything together as best I could: Using Zip-a-Tone as a color and texture, combining Zip with a color on top to create a shade not otherwise available to the printing process, using a fifth plate to create a color hold without a black line. Combining all of those techniques gave the book a look and personality that was different from what was being published at the time. It looked like we had a wider range of colors, but it was a clever illusion.

By the time we got to *Daredevil* #179, "Spiked!", I thought Frank and I had hit upon the right formula and produced the best comic of the run up to that point. It seemed to blend all the elements we had been working on as a team and produced a third entity beyond our individual selves.

The opening scene in the theater set the tone. A woman, whose face we never see, stabbing Ben Urich's informant through the movie seat with a sai. Simple black as a background, a color scheme that unifies the pages and composition that directs the reader's eye with the precision of a scalpel.

Note in the next scene with Ben and Daredevil how all the pages in that sequence are held together by a deliberately consistent page layout. One big vertical panel with several smaller panels to the side. A different color scheme to give the sequence its own look.

The next scene, in the gym: all horizontal panels.

The following sequence with Ben and Kingpin: full-length vertical panels again, but with a clever intercutting of panels with Ben shooting photos to set the pacing and rhythm. Then, the tease of the following page where we watch Ben going deeper into the subway, representing a classic noir trope of descending into danger. Which leads to the dramatic reveal of Kingpin's wife and the transition away from the full-length vertical panels to a quieter sequence in Ben's apartment where his wife asks for more time with him but is stymied. We place her behind the bars of a symbolic jail in the last panel that represents her emotional state. It's all about communicating story visually.

And then there's the six-page fight scene between Elektra and Daredevil and, finally, the issue's closing page with Ben getting skewered by a sai. The design of that last page is textbook. The top six panels are in the form of a consistent, inescapable square shape. Nothing gaudy or visually demanding to distract from the interior image. The images of Ben are classic, Krigstein, Kurtzman and Eisner. The growing panic and fear bathed in a spotlight. Then, the return to the horizontal panels of the story's first page. The image of Ben punctured by the sai split in two to slow the reader down and direct their focus. The Zip-a-Tone in the background of all the panels that unifies the page and creates a gradient which ends in black at the bottom. And the only dialogue: "Lousy cigarettes…" It's truly good stuff!

I hope that the passion and appreciation that both Frank and I have for comics and storytelling comes through to the reader. I don't praise our run on *Daredevil* as an act of self-aggrandizement. I point to it as an example of how much thought was given to the storytelling decisions that were made and how much potential this visual medium has. But none of this would have been possible without the trust that the two of us built early on. Knowing that we had each other's back allowed us to feel secure enough to experiment and grow as storytellers.

On the occasion when the two of us grab a meal and allow ourselves to reminisce a bit, we'll chat about a moment or two from our *DD* run and we always get to the point where Frank exclaims, with gusto, "We were on fire!"

And, yeah, we were able to catch a moment in time. Trust, ambition, talent and a little bit of luck all came together on a character that both Frank and I loved. What we produced, I hope, still holds up 40 years later.

I hope you enjoy the effort!

– Klaus Janson
New York
December 2021

Since beginning his career in the early 1970s, Klaus Janson has been driven to explore all facets of the comic book arts. An accomplished penciler, inker, colorist and writer, Janson is also an educator who has taught his visual storytelling course for aspiring young creators at New York's School of Visual Arts and for seasoned professionals at Marvel. He recently released the creator-owned series Sacred Creatures *at Image in collaboration with Pablo Raimondi.*

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DAREDEVIL® ...GOES BERSERK!

TM

HEY--CATCH *THAT* ACT.

A *BLIND* GUY, WALKIN' ALONE DOWN *THIS* ALLEY... IN *THIS* NEIGHBORHOOD.

I MEAN, HE'S GOTTA BE CRAZY!

YEAH... CRAZY, AND LOADED WITH DOUGH, TOO! LOOKIT THAT SUIT--MUSTA COST HIM FOUR BILLS, EASY!

TAP TAP

TAP TAP

UH-HUH.

BUT IT AIN'T GONNA COST US A STINKIN' PENNY.

Stan Lee presents

LADY KILLER

Starring DAREDEVIL THE MAN WITHOUT FEAR!

FRANK MILLER — STORY & BREAKDOWN ART

KLAUS JANSON — FINISHED ART

GLYNIS WEIN — COLORS

JOE ROSEN — LETTERS

DENNY O'NEIL — EDITOR

JIM SHOOTER, ED-IN-CHIEF

SNIK

WE COLLECTIN' FOR THE *JIMMY FUND.*

ME, I'M JIMMY.

YER MONEY, SUCKER. ALL OF IT.

MAN, YOU CAN HAVE THE MONEY. I JUST WANT THAT SUIT!

DIBS ON THE SHOES.

HEY--WHAT'S HE DOIN' WITH THAT CANE?

POK

WHAT IN...

THWAK

THWAK

UNNGH!

SKOK

THOSE PUNKS HAVE BEEN TERRORIZING THE NEIGHBORHOOD LATELY. MAYBE THIS LITTLE EPISODE WILL CONVINCE THEM TO FIND HONEST WORK.

MAYBE.

NEW *BILLY CLUB* CHECKS OUT JUST FINE. HOPE IT LASTS AWHILE. I'VE BEEN GOING THROUGH A LOT OF THEM LATELY.

OOPS. UNLESS MY BRAILLE WATCH IS RUNNING FAST, I'M DUE AT THE OFFICE. BETTER HURRY.

SO, EXIT *MATT MURDOCK,* ATTORNEY-AT-LAW--

--ENTER DAREDEVIL, MAN WITHOUT FEAR--

--BANE OF THE UNDERWORLD--

--CHAMPION OF THE OPPRESSED--

-- AND SO ON.

MEANWHILE...

"DON'T WORRY"?

SURE, WHAT'S TO WORRY ABOUT? IT'S ONLY MIDNIGHT. WE'RE JUST LOST IN ONE OF NEW YORK'S SCARIEST NEIGHBORHOODS...

YOU CAN HEAD BACK RIGHT NOW, JEFF. IT WAS OUR EDITOR'S IDEA FOR YOU TO TAG ALONG. NOT MINE.

LORD KNOWS WHY HE THINKS I'D BE SAFER WITH A WIMP LIKE YOU.

I JUST THINK WE SHOULD...

FRANKLY, JEFF, I DON'T CARE WHAT YOU THINK.

I'M ONTO A HOT STORY HERE.

HKKK--!

MATT MURDOCK IS DEFENDING ONE OF THE MOST NOTORIOUS KILLERS IN MODERN HISTORY--

--AND I GOT A TIP THAT HE'S MEETING HIS CLIENT TONIGHT, AT THAT STOREFRONT OFFICE OF HIS.

SO I'M GOING TO CORNER THEM FOR AN EXCLUSIVE... IF I CAN JUST FIND THAT ADDRESS...

AH! HERE IT IS.

JEFF, HAVE WE PASSED AVENUE D YET?

JEFF?

JEFF?

WHERE'D YOU GO?

THIS ISN'T FUNNY. CUT IT OUT.

WH-- YOU'RE NOT JEFF. WHAT'RE YOU--

--STAY BACK--

BAD GIRL. SHOULDN'T HAVE SCREAMED.

SLAPP

DIDN'T NEED MY SUPER-SENSITIVE HEARING TO PICK UP THAT SCREAM.

IT'S A WOMAN-- IN TROUBLE-- THREE BLOCKS AWAY.

HAVE TO PUNISH YOU.

SLAPP

SOMETIMES I WISH MY REMAINING SENSES HADN'T BEEN AMPLIFIED BY THE ACCIDENT THAT COST ME MY SIGHT.

I CAN HEAR A VICIOUS BEATING-- THE ATTACKER'S HARSH, GUTTURAL VOICE--

--AND I'M STILL A BLOCK AWAY FROM DOING ANY-THING ABOUT IT!

DOWN THERE! IT'S AWFUL!

PLEASE-- HE'S KILLING HER!

SOMEONE-- PLEASE!

HE'S GETTING AWAY. THAT NEIGHBOR SCARED HIM OFF.

I COULD FOLLOW HIM-- I'D LOVE TO--

--BUT MY FIRST DUTY IS TO HIS VICTIMS.

HE DIDN'T FINISH EITHER OF THEM OFF--NOT QUITE, ANYWAY. I MAY BE ABLE TO KEEP THEM ALIVE UNTIL AN AMBULANCE ARRIVES.

SOON...

IF THEY MAKE IT TO THE HOSPITAL, THERE'S HOPE FOR BOTH OF THEM.

HAVE TO FIND WHO DID THIS--AND SOON.

FREEZE, SUCKER!

OH, NO...

WE GOT HIM, LOOTENANT!

HE WAS JUST DUMB ENOUGH TO STICK AROUND.

NICE WORK, DELANY.

THEY'VE COLLARED MY CLIENT!

BUT HE COULDN'T HAVE...

...WHAT A MESS!

OFFICER! WHAT IS GOING ON HERE?

WHO'S ASKIN'?

I'M THIS MAN'S PAROLE OFFICER.

WHAT ARE YOU DOING?

THEY'RE GONNA LOCK ME UP AGAIN, MISS BETSY. THEY THINK I'M STILL BAD.

I BELIEVE IN YOU, MELVIN. YOU KNOW I DO.

AWRIGHTALREADY! SO I'M TOUCHED! BUT I STILL GOT SOME QUESTIONS FER TALL, DARK AND STUPID HERE.

LIKE HOW COME YER--

DON'T SAY A *WORD*, MELVIN!

TAP TAP TAP

LIEUTENANT MANOLIS, UNLESS YOU WANT TO BE BROUGHT UP ON CHARGES YOURSELF, I'D SUGGEST YOU INFORM MY CLIENT OF HIS CONSTITUTIONAL RIGHTS.

SPECIFICALLY, THE RIGHT TO REMAIN SILENT.

DON'T WORRY, MELVIN. WE'LL STRAIGHTEN THIS OUT.

EARLY THE NEXT DAY...

CRIMINAL COURTS BUILDING

MELVIN MAY MATCH A NEIGHBOR'S SKETCHY DESCRIPTION OF THE ASSAILANT, BECKY, BUT THE REST OF THE EVIDENCE AGAINST HIM IS PRETTY SHAKY.

IT'S NOT HIS INNOCENCE I'M WORRIED ABOUT, THOUGH. IT'S HIS STATE OF MIND.

WHAT DO YOU MEAN, MATT?

AS THE GLADIATOR, MELVIN TERRORIZED A MIDTOWN MUSEUM A FEW MONTHS AGO, IN A PATHETIC ATTEMPT TO WIN THE AFFECTIONS OF HIS PAROLE OFFICER, BETSY BEATTY.*

SINCE THEN, BETSY HAS BEEN WORKING WITH HIM, SEEKING SOLUTIONS TO HIS EMOTIONAL PROBLEMS.

SHE'S CONVINCED MELVIN--AND ME--THAT HE CAN BE REFORMED--

--AND THAT HE WANTS TO BE REFORMED.

*DD #166

THAT'S WONDERFUL, MATT. HE SHOULDN'T BE HAUNTED BY HIS PAST.

NO ONE SHOULD...

BUT THAT BUSINESS LAST NIGHT COULD UNDO MONTHS OF WORK. IF MELVIN RETREATS INTO THAT BIZARRE FANTASY OF HIS WHERE HE THINKS HE'S IN ANCIENT ROME--

--WE MAY LOSE HIM FOR GOOD.

MELVIN! HOW ARE YOU FEELING?

CAGED.

WHERE'S MISS BETSY?

SHE'LL BE BY LATER THIS AFTER-NOON.

MELVIN, I'D LIKE YOU TO MEET MY ASSISTANT, BECKY BLAKE.

HULLO.

BECKY!

WHAT... HOW...?

GUARD! GET ME A DOCTOR! FAST!

AN HOUR LATER, IN THE INFIRMARY...

WHAT WAS IT, BECKY?

WHAT MADE YOU FAINT?

IT- IT WAS NOTHING, MATT.

FORGET IT.

YOU WERE REACTING TO MELVIN. I COULD TELL.

LOOK, MATT, I'LL BE ALL RIGHT. JUST DROP IT, OKAY?

OKAY. THEN WE CAN GO BACK TO MELVIN AND--

NO!

OH, PLEASE, NO!

MATT--YOU CAN'T MAKE ME FACE HIM AGAIN...NOT *AGAIN*...

BECKY, I HAVE TO KNOW. FOGGY'S PULLED A DISAPPEARING ACT, SO I'M LEFT WITHOUT A PARTNER. I NEED YOUR HELP.

I'VE BEEN MEANING TO TALK TO YOU ABOUT THAT, MATT. FOGGY'S BEEN ACTING VERY--

DON'T TRY TO CHANGE THE SUBJECT.

HAVE YOU EVER MET MELVIN POTTER BEFORE?

NO. I...

YES.

IT WAS THREE YEARS AGO. I WAS A STUDENT AT HARVARD, WORKING TOWARD A LAW DEGREE.

I WAS A GOOD STUDENT, MATT.

WHAT HAPPENED?

I...I WAS WALKING TO MY DORMITORY ONE NIGHT, ALONE.

I GUESS THAT WAS STUPID.

ALL OF A SUDDEN, HE WAS RIGHT IN FRONT OF ME.

HE WAS BIG AND HORRIBLE AND HE HAD AN AWFUL LEATHER MASK.

HE SLAPPED ME, HARD. KNOCKED ME DOWN.

THEN...THEN HE STARTED TALKING TO ME, TELLING ME I WAS A BAD GIRL AND HE HAD TO PUNISH ME.

JUST LIKE THE ATTACKER, LAST NIGHT.

WHAT DID YOU DO?

WHAT COULD I...HE WAS SO STRONG... I TRIED TO FIGHT HIM, BUT HE WAS SO STRONG...

I SCRATCHED AT HIS FACE, AND THE MASK CAME OFF, AND I SAW HIM. THEN HE STARTED HITTING ME, ALL OVER.

I WANTED TO DIE, MATT. I REALLY DID.

WHEN I WOKE UP, I WAS IN THE HOSPITAL. MY LEGS WERE...THAT'S HOW I GOT LIKE THIS.

BUT I COULD STILL SEE HIS FACE, EVERY TIME I CLOSED MY EYES. STILL CAN SOMETIMES.

MATT, IT WAS HIM. YOUR CLIENT.

HE COULDN'T HAVE...

DO YOU THINK I'D FORGET? AFTER HE...

WHAT DID THE POLICE DO?

BECKY?

I DIDN'T TELL THEM, MATT. I TOLD THEM I DIDN'T REMEMBER.

WHAT?

YOU DIDN'T REPORT IT?

YOU--YOU WORK FOR *ME*--AND YOU DIDN'T REPORT A CRIME LIKE THAT?

DON'T TRY TO JUDGE ME, MATT.

YOU JUST DON'T KNOW...

IT WAS SO...SO HUMILIATING. I KNEW... WHEN...I KNEW I WAS HELPLESS...THAT NOTHING I COULD DO... IT WAS UP TO HIM, WHETHER I LIVED OR DIED...UP TO HIM, NOT ME...I WAS NOTHING...

I JUST WANTED TO FORGET IT. TO ESCAPE.

WHAT ABOUT HIS OTHER VICTIMS? YOU PROBABLY WEREN'T THE ONLY ONE.

DON'T REPROACH ME, MATT.

YOU LET HIM GET AWAY WITH IT!

MATT-- DON'T--

BUT YOU...

LEAVE ME ALONE! GET OUT OF HERE! JUST GET-- GET OUT OF HERE!

THE NEXT AFTERNOON, IN COURT...

...THE PROSECUTION WILL PROVE THAT THE DEFENDANT, MELVIN POTTER, IS MENTALLY COMPETENT TO STAND TRIAL.

AND THAT, ON JANUARY SIXTEENTH, HE KIDNAPPED AND HELD AS HOSTAGE THREE INNOCENT CHILDREN AND THEIR GUARDIAN...

...THAT HE DID IN FACT *MURDER* A MUSEUM GUARD, AND PERMANENTLY CRIPPLE THE MUSEUM'S CURATOR.

YOUR HONOR, MS. LAVENDER HAS DETAILED *SOME* OF THE CHARGES AGAINST MY CLIENT.

HOWEVER, SHE HAS NEGLECTED TO MENTION *ANOTHER* CHARGE FOR WHICH MY CLIENT IS CURRENTLY BEING TRIED--

--BY THE CITY'S NEWSPAPERS.

ALTHOUGH HIS ARREST LAST NIGHT HAS YET TO RESULT IN FORMAL CHARGES, EVERY NEW YORK TABLOID CARRIES BANNER HEADLINES SUCH AS THIS.

I SUBMIT THAT NO IMPARTIAL JURY CAN BE CONVENED ON THE MUSEUM CASE, UNTIL THIS NEW ACCUSATION IS DISPATCHED.

DAILY BUGLE

GLADIATOR STRIKES!

aults two Bugle reporters

OBJECTION, YOUR HONOR!

MR. MURDOCK'S THEATRICS CANNOT OBSCURE--

OBJECTION OVERRULED.

YOU'VE GOT YOUR DELAY, COUNSELLOR.

THUMP

STALLING WON'T HELP, MURDOCK. THIS TIME, I'M GOING TO BEAT YOU.

MURDOCK?

THEY ALL THINK I'M STILL BAD, MISS BETSY.

IT MAKES ME SO MAD, I COULD...

NO, MELVIN. *WE* BELIEVE IN YOU.

YOU'VE GOT TO TRUST US.

I- I'M TRYING, MISS BETSY.

BUT IT'S SO HARD...

MELVIN'S ON A SHORT FUSE. I'VE GOT TO GET SOMEWHERE ON THIS CASE, AND FAST.

WITHOUT FOGGY-- AND WITHOUT BECKY--MATT MURDOCK CAN'T FIND OUT WHAT HE NEEDS.

BUT MAYBE-- JUST MAYBE-- SOMEBODY *ELSE* CAN...

AND SO, IT ISN'T A CALM, QUIET ATTORNEY WHO PROWLS DARKLY ACROSS MANHATTAN'S SOOT-COVERED ROOFTOPS.

RATHER, IT IS HIS CRIMSON-COWLED **ALTER EGO**-- THE MAN CALLED **DAREDEVIL!**

HE IS A SHADOW AMONG THE SHADOWS THAT CLOAK THE CITY HE LOVES...

...HE IS A SCARLET **FURY**, QUESTIONING, PLEADING, PUMMELING EVERY TWO-BIT INFORMANT FOR A SINGLE CLUE THAT WILL BRING HIM CLOSER TO HIS PREY...

...HE IS A RELENTLESS WRATHFUL **DEMON** THAT HAUNTS EVERY GARBAGE-STREWN ALLEYWAY--EVERY GRIMY WATERFRONT SALOON--EVERY PLACE SMALL AND DARK ENOUGH TO HIDE EVIL MEN.

NOR DOES HE PAUSE IN HIS TERRIBLE SCOURGE, UNTIL NIGHT SUCCUMBS TO A GREY AND DISMAL DAWN...

...AND RAGE GIVES WAY TO BLEAK DESPAIR.

NOTHING!

NOT EVEN A LEAD...

LATER THAT MORNING, IN A FASHIONABLE CENTRAL PARK WEST APARTMENT...

DEBBY, I'M DESPERATE FOR FOGGY'S HELP.

DO YOU HAVE ANY IDEA WHERE HE IS?

I ONLY WISH I DID, MATT. I ONLY WISH I KNEW WHAT'S WRONG.

THE MONTH AFTER FOGGY AND I WERE MARRIED WAS THE MOST WONDERFUL TIME OF MY LIFE.

BUT THEN, FOGGY STARTED BEHAVING STRANGELY... STARTED STAYING AWAY ALL NIGHT, AND... AND SNAPPING AT ME, FOR NO REASON AT ALL.

I'VE BEGGED HIM TO CONFIDE IN ME, MATT. BUT HE WON'T. HE'S GOING TO PIECES. SO AM I...

OH, MATT. I LOVE HIM SO VERY MUCH.

SO DO I, DEBBY. I--

FOGGY!

DARLING, IT'S--

GET OUT OF HERE, MURDOCK.

LEAVE MY WIFE, ALONE.

WE'VE BEEN FRIENDS FOR YEARS, FOGGY.

WHATEVER'S WRONG, THERE MUST BE SOMETHING I CAN--

YOU CAN GET OUT. NOW.

I DON'T NEED YOUR HELP, MISTER, AND I DON'T NEED YOU.

SO TAKE OFF.

ALL RIGHT. BUT IF...

JUST GO.

LET'S SEE...I'VE LOST MY PARTNER. I'VE LOST MY SECRETARY.

AND I HAVEN'T A LEAD ON WHO ATTACKED THOSE REPORTERS.

CHEER UP, MURDOCK. THINGS CAN'T GET ANY WORSE, CAN THEY?

EH? WHAT'S THAT?

...JUST IN, A MID-TOWN *JAIL-BREAK!*

POLICE HAVE LAUNCHED A FULL-SCALE MANHUNT FOR MELVIN POTTER, BETTER KNOWN AS THE *GLADIATOR*...

DETECTIVE LIEUTENANT NICK MANOLIS OF MANHATTAN SOUTH WARNS THAT POTTER IS EXTREMELY DANGEROUS, AND PROMISES TO RECAPTURE HIM SWIFTLY.

HOWEVER, ONE VOICE HAS BEEN RAISED IN POTTER'S DEFENSE--THAT OF HIS PAROLE OFFICER, BETSY BEATTY...

GET A LOAD A *THIS!*

MS. BEATTY, YOU MAINTAIN THAT POTTER IS *NOT* DANGEROUS?

I LIKE IT, I LIKE IT.

FIRST, THAT STOOGE GETS HIMSELF BLAMED FOR FUN *YOU* HAD, THEN HE BREAKS OUTTA JAIL!

AND GUESS WHAT I'M THINKING NOW?

I'M THINKING THAT IF THE MAN IS OBLIGING ENOUGH TO GIVE ME THIS KINDA OPPORTUNITY...

WELL, I'D BE AN INGRATE NOT TO USE IT!

YOU MEAN?...

MELVIN IS NOT A KILLER. NOT ANY MORE.

DESPITE HIS CRIMES, HE'S JUST A LONELY, CONFUSED *CHILD* INSIDE.

HE'S INCAPABLE OF UNPROVOKED VIOLENCE.

RIGHT. TONIGHT, I'M GONNA HAVE A GOOD TIME.

HEY--SHE'S A CUTIE, AIN'T SHE?

YEAH...

MEAN-WHILE...

Dibney Museum of Human History

THE GLADIATOR

KRESSH

IT'S NOT TOO LATE, MELVIN.

WE CAN STILL WORK THIS OUT.

YOU...

GO AWAY, MATT. I'M JUST DOING WHAT I GOT TO.

MELVIN, WE'VE COME SO FAR. I KNOW HOW MUCH YOU WANT TO BE WELL...TO GO STRAIGHT.

WE CAN HELP YOU, BETSY AND I.

I BEEN TRYING, MATT. I BEEN SITTING IN THAT COURTROOM, LISTENING TO THEM SAY THOSE THINGS ABOUT ME, FEELING MY GUTS CHURN UP, WANTING TO RIP THEM ALL TO PIECES...

THEY HATE ME. THEY ALL HATE ME... SO I'M GONNA HATE THEM BACK!

I'M NOT LETTING YOU OFF THAT EASY.

IF YOU WANT TO BECOME THE GLADIATOR AGAIN, YOU'LL HAVE TO GET PAST ME.

PAST YOU?!

LOOK AT YOU-- YOU'RE JUST A SKINNY LITTLE BLIND GUY! I'D BREAK YOU IN HALF!

IT'D BE EASY...

IS THAT WHAT YOU WANT?

WHY NOT? I'M THE GLADIATOR! THE GLADIATOR!

WHEN I'M WEARING MY ARMOR, I'M UNBEATABLE, I'M...

I'M ALL *ALONE*

HELP ME... PLEASE...

BZZZT! BZZZT!

BZZZT! BZZZT!

I'M COMING. I'M COMING.

BZZT! BZZT! BZZT!

KLAK KLIK KLAK

HI, BETSY.

WANNA PLAY?

EEEEEEEEE

SNAPP

NOW STOP THAT. YOU'LL WAKE THE NEIGHBORS.

EEEEEEEEE

I SAID, *STOP SCREAMING.*

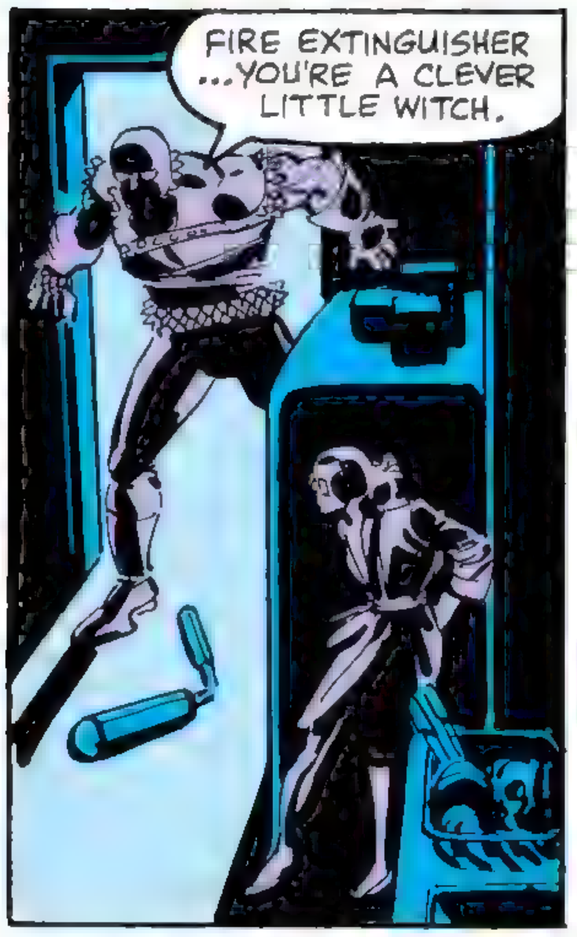
OH, YOU'RE A BAD ONE, AREN'T YOU?

EEEEEEEE

WHERE'D YOU--
OOF!

YOU DO WANT TO PLAY!

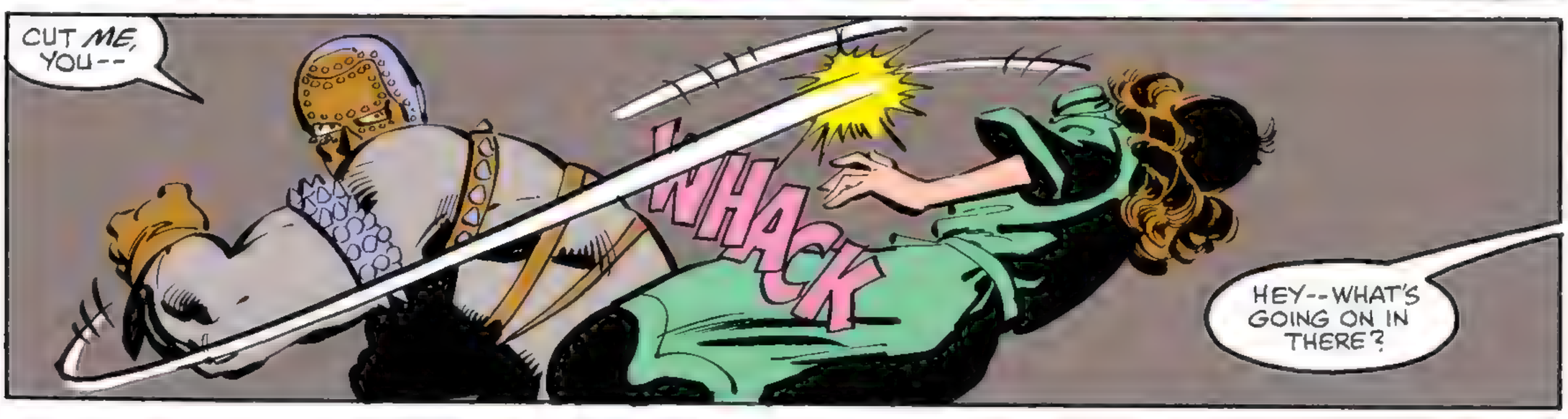
COME OUT, COME OUT, WHEREVER YOU--
AAAHHH!
FOOOSHHH


FIRE EXTINGUISHER ...YOU'RE A CLEVER LITTLE WITCH.

AM I WARM?

NOT TALKING... THAT'S AGAINST THE RULES, YOU NAUGHTY, NAUGHTY GIRL.
I'M GONNA KILL YOU.

AAGGHH!!


CUT ME, YOU--
WHACK
HEY--WHAT'S GOING ON IN THERE?

WHAT IS IT, BILL?

SOUNDS LIKE TROUBLE. SOMEBODY'S BROKEN INTO BETSY'S APARTMENT!

YOU HEAR THAT SCREAM?

C'MON-- WHAT'RE WE WAITIN' FOR?

BETSY! YOU ALL RIGHT?

HEY-- LOOK-- AT THE WINDOW--

KRESSHH

LATER...

BETSY, MELVIN'S TURNED HIMSELF...

WHAT'S GOING ON HERE?

STAY OUTTA THIS, HORNHEAD.

I WAS ATTACKED, DAREDEVIL. IT MAY HAVE BEEN THE MAN WHO ASSAULTED THOSE REPORTERS.

DID YOU GET A GOOD LOOK AT HIM?

NOT HIS FACE. HE WORE A MASK BUT I RECOGNIZED HIS CLOTHES.

HIS CLOTHES?

HIS CLOTHES, AND THE WAY HE TALKED. HE'S A SICK MAN.

AS A SOCIAL WORKER, I'VE DEALT WITH HIS KIND MANY TIMES. USUALLY, THEY ONLY HURT THEMSELVES.

BUT THERE ARE A LOT OF PEOPLE LIKE HIM. ENOUGH, IN FACT TO SUPPORT SEVERAL LOCAL HANGOUTS.

MAYBE YOU CAN FIND HIM, IN ONE OF THEM...

the PIT

MAN, IT'S BEEN THREE HOURS! WHAT KEPT YOU?

RAN INTO A BIT OF TROUBLE, SLY. SOME NOISY NEIGHBORS.

THINGS ARE GETTING HOT. WE'LL HAVE TO SKIP TOWN.

WHERE TO?

MAYBE BOSTON. WE HAD SOME GOOD TIMES THERE.

YOUR GOOD TIMES ARE OVER.

BACK OFF, LONGJOHNS.

I'LL BREAK YOUR FACE.

IT TOOK TWO HOURS AND SIX JOINTS LIKE THIS TO FIND YOU, MISTER.

FINISH YOUR BEER. YOU'RE COMING WITH ME.

HEY--SOMEBODY'S MESSIN' WITH MIKEY!

TRY IT. PLEASE.

GUESS HE DON'T KNOW HOW MANY FRIENDS MIKEY HAS.

LET'S TEACH HIM.

THOK

SWANK

YOU PUT YOUR FOOT IN IT THIS TIME, MURDOCK.

HAD NO IDEA HE WAS SO POPULAR!

WHOK

RUSH HIM! HE CAN'T FIGHT US ALL!

ROUGH CROWD --TOO MANY OF THEM...

GOT HIM! WE GOT HIM!

THUMR

THAT'S RIGHT-- HOLD HIM. PIN HIM DOWN.

HE'S A STRONG ONE!

YOU BET HE'S STRONG. HE'S A HIGH-AND-MIGHTY *SUPER-HERO!*

LET'S SHOW HIM SOME RESPECT.

SPLATT

CAN'T MOVE...

HELPLESS... I'M HELPLESS...

AT HIS MERCY...

...JUST LIKE BECKY WAS.

JUST

LIKE

BECKY

HEY-- WHAT'S HE...

HOW... HOW'S HE...

AAHHGGG!

KRAKK

THOK

THAKK

SPRKK

CHUKK

LOUSY... I'LL...

KRAK

N--NO...

DON'T--

KRAKOWW

AND NOW, THE NEWS...

THINGS HAVE BEEN HAPPENING TONIGHT, HAVEN'T THEY, FLOYD?

THEY SURE HAVE, EARL.

MELVIN POTTER'S PAROLE OFFICER BRAVELY FENDED OFF AN ATTACK...

...EVEN AS POTTER HIMSELF, WHO BROKE FREE OF TOMBS JAIL A FEW HOURS EARLIER, WALKED INTO PRECINCT HOUSE 23 AND TURNED HIMSELF OVER TO THE AUTHORITIES.

DETECTIVE LIEUTENANT MANOLIS WAS UNAVAILABLE FOR COMMENT.

WILL YA LOOKIT THAT?

MIKEY...AND THAT GLADIATOR GUY...

THEY'RE DEAD RINGERS!

THE NEXT DAY...

DAILY BUGLE FINAL!

DEAD RINGERS!

Melvin Potter cleared on assault rap.

Lookalike Michael Reese arrested.

Reporter victims will live

BZZZT! BZZZT!

DAILY BUGLE

DEAD RINGERS

MATT! I--

MATT, YOUR *FACE*...

BECKY, SOMETHING HAPPENED LAST NIGHT THAT MADE ME UNDERSTAND AT LEAST A PART OF WHAT YOU WENT THROUGH, THREE YEARS AGO.

AND I WISH I COULD SAY THAT IT'S ALL RIGHT--THAT EVERYTHING IS ALL RIGHT, NOW.

BUT I CAN'T.

THE MAN WHO BATTERED YOU HAS BEEN ARRESTED. BUT THERE ISN'T ENOUGH EVIDENCE TO CONVICT HIM...WITHOUT YOUR TESTIMONY.

YOU MAY BE THE ONLY VICTIM WHO HAS SEEN HIS FACE, BECKY.

IF YOU DON'T CALL THE POLICE --AND REPORT WHAT HAPPENED TO YOU-- HE'LL GO FREE.

HE'LL GO FREE-- AND YOU'LL SPEND THE REST OF YOUR LIFE IMPRISONED BY THAT ONE HIDEOUS MEMORY.

BECKY, HE ROBBED YOU OF THE USE OF YOUR LEGS. NOTHING CAN CHANGE THAT.

BUT DON'T LET HIM CRIPPLE YOU.

KLIK
Whrrrr
KLIK
Whrrrr
KLIK
Whrrrr

GET ME THE POLICE.

NEXT ISSUE: THE RETURN OF ELEKTRA

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DAREDEVIL®

...ELEKTRA & THE GLADIATOR...

...FIGHTING AN ARMY OF ASSASSINS!

TM

STAN LEE PRESENTS: DAREDEVIL, THE MAN WITHOUT FEAR!™

PROLOGUE

THUNK

ALIVE, ALPHONSE deCHANTEAUX WAS WORTH A FIFTY THOUSAND DOLLAR BOUNTY.

WHOEVER KILLED HIM MUST NOW FACE ELEKTRA.

THE RUTHLESS BOUNTY HUNTER UNSHEATHES HER WEAPONS--HER **SAI**--AND PREPARES TO GIVE CHASE.

THEN SHE RECOGNIZES HER QUARRY AS A **NINJA**--AND HER BLOOD RUNS COLD.

A CLOSER LOOK CONFIRMS HER SUSPICION. HE IS ONE OF **THE HAND.**

THE HAND...THE SAME ORDER OF MASTER ASSASSINS THAT TAUGHT HER THE MANY WAYS OF **MURDER**--

--BEFORE SHE BROKE TRAINING, TO OPERATE ON HER OWN.

THEY ARE PLEDGED TO HER DEATH.

BUT WHAT ARE THEY DOING HERE, IN PARIS, THOUSANDS OF MILES FROM THEIR TERRITORY?

SHE SHOULD NOT WONDER. SHE SHOULD TURN AND RUN. SHE SHOULD FLEE THIS CITY, AND NEVER RETURN.

YET, SHE FOLLOWS...

...AND LISTENS...

deCHANTEAUX IS DEAD.

YOU HAVE DONE WELL, *GENIN.*

RECEIVE NOW THE IMAGE OF OUR LATEST PREY.

HE IS AN AMERICAN.

A LAWYER...

...NAMED MATTHEW MURDOCK.

HE AND HIS CLIENT, WHOSE IMAGE AWAITS US IN NEW YORK...

BOTH MUST DIE.

MATT!

IT IS MATT.

THERE CAN BE NO DOUBT. THE HAND HAS EXPANDED ITS OPERATION TO EUROPE AND AMERICA--

--AND HAVE BEEN HIRED TO SLAY THE ONLY MAN SHE HAS EVER LOVED.

HOW MANY YEARS HAS IT BEEN, SINCE HER FATHER'S DEATH DROVE HER FROM MATT--TO BECOME A MERCENARY, A BOUNTY HUNTER, AN ASSASSIN?

HOW MANY YEARS, SINCE HIS OWN FATHER'S DEATH INSPIRED MATT TO BECOME **DAREDEVIL**?

THEY ARE ENEMIES NOW.

SHE HATES HIM. SHE DOES.

AND SHE WILL NOT IMPERIL HER OWN LIFE, TO SAVE HIS.

SHE WILL **NOT**.

AND YET, SHE FINDS HERSELF ON THE NEXT FLIGHT TO NEW YORK.

THE ASSASSINATION OF MATT MURDOCK

MILLER
STORY & ART
JANSON
FINISHED ART
WEIN AND JANSON
COLORS
ROSEN
LETTERS
O'NEIL
EDITOR
SHOOTER
ED.-IN-CHIEF

MELVIN POTTER IS *INNOCENT!*

HE HAS BEEN CHARGED WITH CRIMES COMMITTED BY THE *GLADIATOR*--

--BUT THAT MONSTER NO LONGER DWELLS IN MELVIN'S MIND.

THE DEFENSE REQUESTS A DELAY IN THESE PROCEEDINGS, SO THAT WE MAY SECURE CERTAIN WITNESSES WHO WILL *PROVE*--

YOUR HONOR, THIS IS THE THIRD SUCH DELAY THAT MR. MURDOCK HAS REQUESTED.

SURELY, HE HAS EXHAUSTED THE PATIENCE OF THIS COURT.

HEY-- WHAT'S WITH MURDOCK?

THE PROSECUTION IS EATING HIM ALIVE!

YOU DON'T SEE HIS PARTNER UP THERE, DO YOU?

WORD IS THEY'RE KAPUT.

YER KIDDIN' ME, BEN. *NELSON AND MURDOCK*-- THE HOTTEST LEGAL TEAM IN THE COUNTRY-- ON THE OUTS?

THAT'S WHAT I HEAR.

SHHHH!

THE PROSECUTION IS READY TO PROCEED, YOUR HONOR.

SHALL WE?

INDEED WE SHALL.

THUMP

COURT WILL CONVENE AT TEN O'CLOCK TOMORROW MORNING.

MELVIN-- DON'T WORRY. WE'LL WIN THIS CASE.

YOU JUST HAVE TO TRUST ME.

THAT'S WHAT YOU KEEP SAYIN', MURDOCK.

THREE HOURS LATER, THE BLIND ATTORNEY BECOMES A BLIND SUPERHERO, HIS REMAINING SENSES ENJOYING, WITH SUPERHUMAN SHARPNESS, THE ENDLESS SOUNDS AND SMELLS OF THE NEW YORK NIGHT.

NOW, HE IS **DAREDEVIL!**

MELVIN'S DEPRESSED.

CAN'T SAY I BLAME HIM.

THE CASE IS IN TROUBLE-- SERIOUS TROUBLE. I DON'T KNOW IF I CAN WIN IT, WITHOUT MY PARTNER.

BUT FOGGY HAS CUT ME OUT OF HIS LIFE, PERSONALLY AND PROFESSIONALLY.

I DON'T KNOW WHY--AND HE'S NOT TELLING ME.

NUTS.

SOME PEOPLE TAKE WALKS TO RELIEVE TENSION. ME, I BOUND AROUND ROOFTOPS.

BUT FUN AS IT IS, I CAN'T SPARE THE TIME. BETTER HEAD BACK TO MY BROWNSTONE--

--AND HIT THE BOOKS.

MAYBE I CAN COME UP WITH SOME FRESH LEGAL ANGLE...

...BEFORE IT'S TOO LATE.

IF MELVIN IS CONVICTED, I'LL NEVER FORGIVE MYSELF. I--

WHAT THE DEVIL?

I'M NOT ALONE.

MY SUPER-SENSITIVE HEARING DETECTS FOUR DISTINCT *HEARTBEATS* IN THIS ROOM.

NO BREATHING. JUST THE HEARTBEATS.

AND NOW, MY *RADAR* IS PICKING UP SILHOUETTES TO MATCH.

MEN WITH SWORDS. HOLDING THEIR BREATH, MOVING SO QUIETLY *I* CAN BARELY HEAR THEM...

HE IS AWARE OF US. HOW?

IT DOES NOT MATTER.

HE IS A DEAD MAN.

I'LL JUST LET ONE OF THEM GET CLOSE ENOUGH...

...NOW.

THKK

WHOK

KLUGG

NEED MY BILLY CLUB.

KANGG

CHUD

THWAK

FOUR OF US-- DOWNED IN SECONDS!
IT IS LUDICROUS.
LIFE IS FULL OF SURPRISES.
WHY THE ATTACK?
YOU WILL LEARN NOTHING, MURDOCK.
WHEN ONE OF *THE HAND* HAS FALLEN--
--HE IS NO MORE.
HE--HE'S DISSOLVING--!
ALL FOUR OF THEM NOW-- THAT SMELL...
≠KOFF≠ ≠KOFF≠
WH... ANOTHER ONE, IN THIS ROOM!
HE MUST'VE BEEN WAITING FOR ME, WITH THAT CROSSBOW.
BUT SOMEONE GOT TO HIM FIRST.
WHAT'S GOING ON HERE?
WHO PUT A CONTRACT OUT ON ME?
AND WHO CAME TO MY AID?
WHO?

LET HIM WONDER.

BOSS, IT AIN'T LIKE I'M QUESTIONIN' YA.

I'M JUST CURIOUS, OKAY?

YA SET YERSELF UP AS THE *KINGPIN OF CRIME* AGAIN WEEKS AGO. THE MOBS ARE ALL LOYAL TO YA NOW--Y'GOT NOTHIN' TA WORRY ABOUT ON THAT SCORE.

BUT LATELY, THAT *NINJA* OUTFIT'S BEEN SCARFING UP CONTRACTS WHAT OUGHTTA GO TO OUR BOYS--

--AND YOU AIN'T SAID WORD ONE ABOUT TAKIN' THEM ON!

AND *DAREDEVIL*, HE'S BEEN DRIVIN' US CRAZY! BUT YOU AIN'T--

DAREDEVIL HAS DEMONSTRATED AN INTEREST IN A CERTAIN LAWYER AND HIS CLIENT, FLINT.

THROUGH A SURROGATE, I HAVE COMMISSIONED THE NINJA TO SLAY THEM BOTH.

THIS WILL INEVITABLY DRAW DAREDEVIL INTO COMBAT AGAINST THE NINJA.

THAT IS THE SECRET TO POWER, FLINT. TO PIT YOUR ENEMIES ONE AGAINST THE OTHER--

--REMAINING, ALL THE WHILE, UNTOUCHED.

LATER...

IT IS HIM, MURDOCK.

SHALL HE BE ALONE, IN HIS OFFICE?

NO. HIS PARTNER--THE ONE CALLED FOGGY--IS INSIDE.

WE SHALL KILL THEM BOTH. PREPARE THE EXPLOSIVE.

I NEVER THOUGHT IT WOULD COME TO THIS. BUT ALL THAT'S LEFT NOW--IS TO EMPTY MY DESK.

FOGGY? IS THAT YOU?

IT DOESN'T MATTER IF YOU DON'T ANSWER. I KNOW YOU'RE HERE.

AND I KNOW THAT SOMETHING IS TORTURING YOU--WRECKING YOUR MARRIAGE, OUR PARTNERSHIP, OUR FRIENDSHIP.

FOGGY--I CAN'T LET IT ALL GO WITHOUT KNOWING WHY.

OKAY, MATT.

I'LL TELL YOU.

MATT'S ON HIS OWN NOW. HE WON'T HAVE ME AS A PARTNER ANYMORE.

BIG LOSS.

SSSSSSSSSSSSSSSSSSSS

WHAT THE...

YOU!

MATT, WE HAVEN'T HAD A CASE THAT PAYS ANY KIND OF MONEY IN OVER A YEAR. THESE WELFARE CASES, THEY JUST WON'T PAY THE BILLS.

AND THE FUNDING WE NEED TO MAINTAIN THIS STOREFRONT. IT'S GONE. OUR GOVERNMENT GRANT WAS CUT--JUST LIKE THAT--AND I COULDN'T GET ANYONE TO SPONSOR US, NO MATTER HOW HARD I TRIED.

IT WAS UP TO ME TO KEEP THIS DREAM OF OURS ALIVE--AND I BLEW IT.

I'M A FAILURE...A STUPID ROLYPOLY TEDDY BEAR... I'VE LET YOU CARRY ME, EVER SINCE COLLEGE...

...AND NOW I'VE LOST THE STOREFRONT.

I COULDN'T EVEN--

DO YOU REALLY BELIEVE THAT, FOGGY?

YOU SHOULD HAVE SEEN ME IN COURT TODAY. THE POTTER CASE IS GOING TO PIECES WITHOUT YOU.

YOU'RE MORE THAN A PARTNER TO ME. MORE THAN A FRIEND.

I NEED YOU.

AHHGHH!!

CHUDD

NO!
NO...
SSSSSSSS
SSSSSSS

FOR A TIME, HE FLOATS IN A VOID THAT IS AS DARK AND AS SILENT AS **DEATH.**

THEN, HE **FEELS** STARCHED COTTON FIBER RUSTLE LIGHTLY AGAINST HIS LEGS...

...HE **SMELLS** THE SHARP, AMMONIA-LADEN ANTISEPTIC OF A HOSPITAL, ODDLY MIXED WITH A DELICATE PERFUME...

...HE **HEARS** A VOICE, SOFT AND MELODIC:

YOU HAD US WORRIED, LOVER.

HE WAKES. BUT THE DARKNESS **NEVER** LEAVES.

=UHHNN=

HEATHER...

DR. GLOSS SAYS YOU'LL BE OKAY, MATT. ME, I'M NOT SO SURE.

I MEAN, IT'S A TURN-ON, HAVING AN AFFAIR WITH ***DAREDEVIL.*** IT REALLY IS.

BUT DON'T YOU EVER STOP?

TOSSED THROUGH WINDOWS... SHOT... STABBED... HIT BY BOMBS...

THERE'S GOT TO BE A BETTER WAY TO SPEND YOUR EVENINGS!

IN FACT, I'VE GOT A FEW SUGGESTIONS...

JUST A SECOND. THAT RADIO...

WHAT RADIO?

...TO AVOID ANOTHER SUCH ATTACK, POLICE ARE MOVING MELVIN POTTER TO ANOTHER FACILITY.

POTTER, ALSO KNOWN AS THE *GLADIATOR,* IS CHARGED WITH...

MATT-- WHAT--

THE *NINJA*-- THEY'RE AFTER MELVIN!

BUT IF HE'S MOVED, HE'LL BE MORE VULNERABLE THAN EVER! HE--

OOF!

WHAT'S WRONG WITH YOU, DARLING?

YOU *NEVER* FALL DOWN! YOUR RADAR--

MY *RADAR*--

--IT'S GONE!

MEANWHILE...

THAT POTTER GUY OUGHTTA BE GRATEFUL. HE'S IN THE BACK OF THE TRUCK--

-- SO HE CAN'T SMELL YOUR STINKIN' CIGAR!

SHADDUP. I GOT RIGHTS.

BESIDES, I GOT THE WINDOW OPEN, DON'T I?

HEY!

FFFF

YOUR MODESTY IS POORLY TIMED.

PUT IT ON, OR YOU WILL DIE IN THE NEXT FIVE MINUTES.

BUT I PROMISED... I BEEN WORKING SO HARD, NOT TO BE THE *GLADIATOR*... I MEAN...

YEAH, OKAY.

NOW WHAT DO WE DO?

WE TRY TO GET OUT OF HERE, BEFORE IT IS--

--TOO LATE.

BE CAREFUL. LET THEM COME TO YOU.

THERE'S SO MANY OF THEM...

OUTSIDE...
PADDED FOOTSTEPS, DOZENS OF THEM. THEY MUST BE SWARMING THE PLACE!
I SHOULDN'T HAVE COME. WITHOUT MY RADAR, I HAVEN'T MUCH OF A CHANCE AGAINST THAT MANY OF THEM.
BUT MELVIN DOESN'T HAVE ANY CHANCE, WITHOUT MY HELP.
HE'S FINALLY PURGED HIMSELF OF THE GLADIATOR-- FINALLY DESTROYED HIS KILLER INSTINCTS--
-- JUST WHEN HE NEEDS THEM MOST!
COVER MY BACK, POTTER. I CAN-NOT DEFEAT THEM ALONE.
POTTER?
KTANG
WHAT IS WRONG WITH YOU?
FIGHT BACK!
SKRAK
KUNNG
I-- I CAN'T!
KTANNNG
CHOK
I'VE LOST IT! I--
AARRGHH!!
SHKKK
AS YOU SAID, WOMAN. YOU CANNOT DEFEAT US ALONE.
EH? THOSE CRATES--

THERE'S A WOMAN DOWN THERE! DIDN'T GET A CHANCE TO HEAR HER VOICE, SO I'VE NO IDEA WHO SHE IS,

TERRIFIC. NOW I'VE GOT *TWO* PEOPLE TO SAVE!

SKRUNCH

WHOK

IT'LL TAKE TOTAL CONCENTRATION-- TO JUDGE WHERE THEY ARE BY THEIR HEART-BEATS --

--TO GUESS THE ANGLE OF THEIR SWORDTHRUSTS BY THE SLIGHTEST DISLOCATION OF THE AIR.

BEHIND ME--!

KRAK

JUST LIKE THE OLD DAYS, BEFORE MY RADAR FULLY DEVELOPED...

RELYING ON MY SENSES... MY FANCY FOOTWORK...

...AND AN ECONOMY SIZED PORTION OF *LUCK!*

SK RAK

WHAK

I'M DOING IT! I'M HOLDING MY OWN!

BEHIND ME-- A HEARTBEAT!

NO, IT'S *GONE*...MUST'VE IMAGINED IT...

THEY'RE LEAVING!

I DID IT. WITHOUT MY RADAR. ALONE...

MELVIN...

IT'S OKAY... JUST CUT UP SOME...ARMOR BLOCKED MOST OF IT.

S'FUNNY, DARE-DEVIL...I'VE TRIED TO KILL YOU, LOTSA TIMES, BUT NOW... NOW, I COULDN'T EVEN FIGHT!

I'D BE COLD MEAT IF IT WASN'T FOR YOU...AND THAT LADY...

LADY?

YEAH...THE ONE WITH THE *SAI*. DIDN'T YOU SEE HER?

NO.

NO. IT COULDN'T HAVE BEEN *HER*.

LATER...

IT WAS *SHE.*

THIS CONTRACT HAS BROUGHT US TO BATTLE WITH *ELEKTRA.*

SHE, AND THE ONE CALLED *DAREDEVIL,* DISPATCHED OUR FORCE. ONLY WE THREE SURVIVED.

SURVIVED, YES.

BUT YOU FAILED.

YOU SHOULD HAVE DIED, WITH YOUR BROTHERS.

BUT-- BUT *JONIN,* WE THOUGHT-- IF WE TOLD YOU OF *ELEKTRA...*

YOU ARE NOT PAID TO THINK, ONLY TO KILL--

--OR BE KILLED.

NOT-- NOT *HIM!*

WE-- WE ARE BUT THREE --AND *HE--*

SILENCE, BROTHERS.

WE MUST DEFEND OURSELVES.

DID YOU SAY, *"DEFEND YOURSELVES?"*

HA HA HA HA HA

HA HA HA

KRAVSAK

REMARKABLE.

THREE OF US...

...WITH BUT A SINGLE STROKE--!

AS ALWAYS, YOU DID NOT FAIL ME, MY FRIEND.

CONSIDER THAT BUT A SMALL APPETIZER...A PRELUDE...TO YOUR NEXT ASSIGNMENT.

RECEIVE NOW THE IMAGE...

...OF THE WOMAN *ELEKTRA.*

NEXT ISSUE: GANTLET

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DAREDEVIL

THE MAN WITHOUT FEAR!

THE END?

Stan Lee PRESENTS: DAREDEVIL, THE MAN WITHOUT FEAR!™

FRANK MILLER STORY-ART • KLAUS JANSON FINISHED ART • SCHEELE/SHAREN COLORS • JOE ROSEN LETTERS • DENNY O'NEIL EDITOR • JIM SHOOTER ED.-IN-CHIEF

GAUNTLET

AN HOUR AGO, SHE WAS A PRISONER, BOUND TO A MAN, TO HIS CITY. SHACKLED BY A LOVE SHE HAD TRIED TO KILL.

NOW, SHE IS **FREE**. SHE IS BEYOND HER PAIN, HER NEED. BEYOND HER **SELF**.

YET, EVEN AS SHE SWIMS DEEPLY IN MEDITATION, A PART OF HER REMAINS ALERT. SHE FEELS A BREEZE WHERE NONE SHOULD BE...HEARS A CURTAIN RUSTLE LIGHTLY, BRIEFLY.

IN AN INSTANT, SHE IS READY. FOR SHE IS **ELEKTRA**--MERCENARY, BOUNTY HUNTER, ASSASSIN, MISTRESS OF THE DEADLY ART OF **NINJUTSU**.

SHE IS **ELEKTRA**--AND SHE IS NO MAN'S FOOL.

CONSIDER THAT A WARNING, DAREDEVIL. EVEN YOU CANNOT CATCH ME UNAWARE.

I WASN'T TRYING TO.

CAN WE TALK?

THUNK

LAST NIGHT, A *NINJA* GROUP ATTACKED *MATT MURDOCK* AND HIS CLIENT. YOU CAME TO OUR AID.

HAD THEY ATTACKED ME AS *DAREDEVIL* I WOULD'VE UNDERSTOOD. BUT WHO'D WANT TO KILL MY ALTER-EGO?

LAWYERS MAKE ENEMIES.

HOW DID YOU FIND ME?

WASN'T DIFFICULT. I JUST CHECKED THE MOST EXPENSIVE HOTELS IN TOWN.

YOUR TASTES HAVEN'T CHANGED SINCE COLLEGE... NO MATTER HOW MUCH ELSE HAS.

IN COLLEGE, WE WERE LOVERS. NOW, WE ARE ENEMIES. IT IS THAT SIMPLE.

WHAT DO YOU WANT?

ELEKTRA, YOU KNOW HOW THE RADIATION THAT BLINDED ME IN MY YOUTH ALSO AMPLIFIED MY REMAINING SENSES, AND I'VE DEPENDED ON THOSE SENSES EVER SINCE.

BUT MOSTLY, I'VE DEPENDED ON MY BUILT-IN *RADAR*. IT'S BEEN MY CLOSEST EQUIVALENT TO SIGHT.

IT'S *GONE*, ELEKTRA!

THAT BOMB THAT HIT ME YESTERDAY TOOK IT AWAY. I HOPED IT WOULD COME BACK-- BUT IT HASN'T.

YOU MUST BE DESPERATE.

IT IS FORTUNATE FOR ME THAT I DO NOT CARE.

DON'T YOU?

WHATEVER HAS HAPPENED ...NO MATTER HOW MANY YEARS HAVE PASSED...

YOU SAVED MY LIFE. YOU RISKED IT ALL... FOR ME.

DAREDEVIL...

MATT...

...DO NOT LET IT GO TO YOUR HEAD.

KRESSHH

UFF!

SHE HATES ME.

SHE *HATES* ME!

NO DOUBT ABOUT IT, MURDOCK. *THAT* WAS THE UNKINDEST CUT OF ALL!

HAND SAKK

REMARKABLE.

THREE OF US...

...WITH BUT A SINGLE STROKE--!

MEANWHILE...

AS ALWAYS, YOU DID NOT FAIL ME, MY FRIEND. THE GENIN HAVE BEEN PUNISHED FOR THEIR FAILURE TO KILL THE MAN *MURDOCK*.

BUT IT IS NOT *HE* WHO YOU MUST NOW ELIMINATE.

RATHER, IT IS SHE WHO ABANDONED THE WAY OF *THE HAND*, AND HAS NOW RISEN AGAINST US.

RECEIVE NOW THE IMAGE...

...OF THE WOMAN *ELEKTRA*.

A PHOTOGRAPH BURNS, TOUCHED BY THE HAND OF A MASTER ASSASSIN...

...EVEN AS SUPER-SENSITIVE FINGERS BRUSH AGAINST A HASTILY-WRITTEN NOTE...

...AND, BY FEELING THE FAINT IMPRESSION OF THE INK, A BLIND MAN READS.

Stood me up again, Murdock! I'm going to the party alone!

Hea

P.S. I never want see you again

HEATHER'S LEFT ME... FOR THE THIRD TIME THIS MONTH.

SCRATCH ONE PROBLEM. VISIBLE AS SHE'LL BE AT THAT PARTY, THE NINJA WON'T TRY TO KILL HER THERE.

AND IF THEY CAN'T GET AT MATT MURDOCK'S GIRLFRIEND, THEY'LL PROBABLY GO FOR HIS PARTNER.

HA

SO I'D BETTER WORK ON KEEPING FOGGY ALIVE, RADAR SENSE OR NO.

JUST HOPE THAT FLAGPOLE IS WHERE I REMEMBER IT...

LATER...

GOTTA HUSTLE. THE DEFENSE IN THE POTTER CASE IS DUE TO PROCEED IN AN HOUR, AND MATT DOESN'T WANT TO HANDLE IT ALONE.

HE'S ASKED ME TO STAY ON AS HIS PARTNER, EVEN IF MY FINANCIAL WIZARDRY DID LOSE US OUR STOREFRONT OFFICES.

MATT'S A GOOD FRIEND-- BETTER THAN I DESERVE, THAT'S FOR SURE.

DAILY BUGLE

TERRY AUSTIN ARRESTED

GLADIATOR

HE COULD'VE REALLY STUCK IT TO ME.

YO! TAXI!

YOU'RE HOT TODAY, NELSON. CAN'T EVEN SCORE A CAB.

TWNNGGG

THWOK

SCREECH

YO! TAXI!

WHERE TO, MAC?

I MEAN, YER LOOKIN' TENSE. MAYBE YER IN THE WRONG LINE OF WORK.

LEMME GUESS... YER A BONDSMAN, RIGHT?

EISNER CAB CORP

83

CRIMINAL COURTS BUILDING. AND QUICK.

TAKE IT EASY, MAC. YOU'LL LIVE LONGER.

I'M AN ATTORNEY.

S'FUNNY. I FIGGERED YOU FER A BONDSMAN.

GUESS YA NEVER KNOW.

I MEAN, TA LOOK AT ME, YA WOULDN'T THINK I COULDA BEEN A BRAIN SURGEON. AND A NUKULER PHYSICIAN.

THAT'S FOR SURE.

SURE IT'S FER SURE! I'M A REAL SMART GUY. BUT WHO NEEDS THE HASSLE?

YA THINK I'D BE APPRECIATED IF THE WORLD KNEW HOW SMART I REALLY AM?

NAH. NOBODY CARES, MAC.

NOBODY.

EISNER CAB CORP

TALK TO ME, NINJA. WHERE'S YOUR HIDEOUT?

YOU WILL LEARN NOTH≠UURRGH!≠

CHUKK

DISSOLVING, JUST LIKE THE OTHERS. SMELLS AWFUL.

HIS 'BUDDY' IS HEADING FOR THE PARK. I COULD LOSE HIM IN THE UNDERBRUSH.

SO I WON'T LET HIM GET THAT FAR. I'LL JUST LISTEN FOR HIS FOOTSTEPS TO TOUCH THE RETAINING WALL...

...AND LET MY TRUSTY *BILLY CLUB* DO THE REST!

FAPP

HMM... HE DIDN'T DISSOLVE. COSTUME MUST BE ON THE FRITZ.

HEY-- WHAT'S THIS?

A WALLET-SIZED PIECE OF EMBOSSED BRISTOL... A BUSINESS CARD.

Unusual weaponry
UKIFUNI ODDITIES
CANAL ST. & W.
NEW YORK

CA-*MON!* WHAT DO THEY THINK I AM--AN AMATEUR?

THIS IS THE LAMEST EXCUSE FOR A *RED HERRING* I'VE EVER...UH, TOUCHED.

I JUST HOPE ELEKTRA ISN'T FOO--

AHGGH!!

WE BOTH SEEK THE *NINJA*, DAREDEVIL! AND WE HAVE BOTH FOUND THEM!

ELEKTRA... YOU CAN'T GO THERE...

...IT'S GOT TO BE... A TRAP...

CERTAINLY. THE QUESTION IS, WHOSE TRAP?

THE NINJA YOU JUST DOWNED DID NOT DISSOLVE. HE CANNOT BE ONE OF *THE HAND.*

SOMEONE ELSE IS AT WORK HERE, PERHAPS AIDING ME.

ELEKTRA... DON'T...

I SUGGEST YOU FIND A FLAT ROCK TO HIDE BENEATH, DAREDEVIL.

WITHOUT YOUR RADAR--YOU ARE USELESS.

IN COURT...

ANOTHER DELAY?!

YOUR HONOR, THIS IS INTOLERABLE!

IT CERTAINLY IS.

COUNCIL IS CONSTRAINED TO PRESENT ITS CASE.

UH...AS YOU WISH, YOUR HONOR.

I REQUEST ONLY A FEW MOMENTS OF THE COURT'S INDULGENCE, WHILE I CONFER WITH MY ASSISTANT.

TIME IS SHORT, MR. NELSON. GET ON WITH IT.

WHERE IS HE, BECKY? WHERE'S MATT?

I THOUGHT HE WAS COMING WITH YOU!

I'M GONNA KILL HIM. I'M GONNA KILL HIM.

CANAL STREET...

HEY--OPEN UP, ALREADY! YELLER PAGES SAY YOU DON'T CLOSE TILL SIX!

TAP TAP TAP TAP

FUNICOMM

SO SORRY. WHAT CAN I DO FOR YOU?

IT AIN'T FER ME. IT'S FER RICKY.

HE'S, LIKE, MY BOYFRIEND, Y'KNOW, AN' IT'S, LIKE IT'S HIS BIRTHDAY, AN' HE WANTS SOME OF THEM THERE *FALLING STARS:*

FALLING--? YOU MUST MEAN *THROWING STARS.* SHURIKEN.

YEAH. THAT'S THEM!

SURE ARE PRETTY. I'LL TAKE ALL OF 'EM.

THEY ARE EXPENSIVE.

SO WHAT? Y'ONLY LIVE ONCE, Y'KNOW?

THUNK
THUNK
THUNK
THUNK
JONIN!
IT IS SHE!
ELEKTRA HAS FOUND US! SHE--
NNNNGGG
THUNK
SHE HAS LOST THE ADVANTAGE OF SURPRISE.
THREE OF THE JONIN'S GUARD AWAIT HER...

NO. THEY ARE FOUR.

SHE ASSUMES THE **CAT-STANCE**, SURE OF A SIMULTANEOUS ATTACK, KNOWING SHE CANNOT STOP IT.

WE HAVE YOU, ELEKTRA.

YOU SHOULD NOT HAVE COME HERE ALONE.

SHE ISN'T ALONE.

WHOK

WHOK

WHOK

KRAK

HEY--YOU WEREN'T SUPPOSED TO *DUCK!*

QUICK, AREN'T THEY? BUT TOGETHER, WE CAN-- ELEKTRA?

WHERE'D YOU GO?

MEANWHILE...

÷AHEM÷ ER, JUST A FEW MORE MINUTES, AND MY PARTNER WILL BE ALONG TO...

FOGGY... I DON'T THINK HE'S COMING...

BUT HE'S GOT TO! I CAN'T...

IT'S UP TO YOU, FOGGY.

YOU HAVE TO PRESENT THE CASE.

HUDDLED ABOUT THEIR CAMPFIRES, MASTER WARRIORS OF OLD JAPAN SPOKE FEARFULLY OF THE **NINJA**, WHO SEEMED POSSESSED WITH MYSTIC WAYS OF DEALING DEATH.

BUT THE NINJA KNEW A TERROR ALL THEIR OWN. THEY WOULD SHUDDER AND GRASP THEIR SWORDHILTS, AND THE LONG NIGHT WOULD PASS WITHOUT SLEEP--IF THEY HEARD A SINGLE NAME...

KIRIGI.

KTANGG

SHE DID NOT EXPECT SO OBVIOUS AN ASSAULT.

BUT, AS THE STAIRWELL IS PLUNGED INTO DARKNESS, SHE UNDERSTANDS.

SHE MUST COME TO HIM.

AT HER FEET--**TETSUBISHI.** THE LEGEND HAS MADE HIS FIRST MISTAKE.

THESE BLADED, POISONED CALTROPS PROTECT HER FRONT AND SIDE--

--LEAVING HIM ONLY ONE AVENUE OF ATTACK...

KUNNGG

SHKKK

A KILLING BLOW.

CHKK

TWO.

IT IS SAID THAT KIRIGI HAS SERVED A SCORE OF JONIN-- ACROSS A SPAN OF CENTURIES.

IT IS SAID THAT NO MORTAL FORCE CAN BRING HIM HARM.

ELEKTRA HAS NEVER BELIEVED THESE TALES...

...UNTIL NOW.

MEANWHILE...

WHUDD

SAY! I'LL BET THAT SMARTS.

AHGHH!

LUCKY BREAK. ONLY THREE OF THEM LEFT NOW.

I MAY JUST GET OUT OF THIS AL--

UUUNGG!

HE IS WOUNDED! NOW IT IS ONLY A MATTER OF *TIME*...

ELSEWHERE...

TICK TICK TICK TICK

tick tick tick tick

TAP TAP TAP TAP

YOUR HONOR...

...THE DEFENSE MOVES FOR A MISTRIAL.

AND...

SHE NEEDS A WEAPON.

HER BELT--

FAPP

IT WORKED! HE IS DOWN--

--AND HE HAS DROPPED HER **SAI.**

BUT, EVEN AS SHE LEAPS, SHE HEARS HIM DRAW FORTH A **KYOKETSU-SHUGI**-- A ROPE-KNIFE--

--AND CURSES HERSELF FOR A FOOL.

HER WEAPONS WERE ONLY BAIT.

AND NOW-- SHE IS **HIS.**

NEARBY...

SKRAKK

CAUGHT MY BILLY CLUB AT JUST THE RIGHT ANGLE -- SLICED RIGHT THROUGH ITS STEEL SHANK.

OKAY, GENTS. THE PARTY JUST GOT ROUGH!

YAGGH!

THONK

IT IS THE ROPE THAT IS HER ENEMY NOW. IT BINDS HER, CHOKES HER, DRAWS HER CLOSER TO ITS AWFUL FANG...

...AS THROUGH A FOG, SHE HEARS A HATED VOICE...

KIRIGI, YOU NEVER FAIL TO DELIGHT.

SEE HOW SHE SQUIRMS.

YOU COULD HAVE PLEASED ME, ELEKTRA, IN A WAY MORE INTIMATE THAN THIS. I OFFERED YOU THE CHANCE, YEARS AGO.

BUT YOU LAUGHED AT ME. YOU LAUGHED AT ME AND YOU WENT AWAY.

NOW IS MY TURN TO LAUGH, YES.

THE ROPE...SHE MUST KILL IT, SOMEHOW. SHE MUST MEET ITS FANG...

...WITH ONE OF HER OWN.

HE IS A LEGEND AMONG ASSASSINS.

IT IS SAID THAT HE CANNOT DIE.

BUT SURELY THIS...

MAN, GOD, OR DEMON--

NO.

NO.

NO...

I WILL SEND YOU TO HELL--!

STILL, HE LIVES! AND SOMEHOW, HE BREAKS FREE.

WHOD

KIRIGI!

KIRIGI!

SHE FOLLOWS...

...BUT HE IS GONE.

DO NOT LEAVE ME, KIRIGI!

I WILL BE... ALONE...

WHILE...

KRAK

KTANGG

TUNING...

KCHAAK

SKREEKK

GENTLEMEN.

THE JONIN DIED QUICKLY, IF NOT SILENTLY.

THE HAND WILL HUNT HER NO LONGER.

SHE IS FREE.

YOU'RE GOING TO JAIL, ELEKTRA.

YOU'RE A KILLER... A COLD-BLOODED ASSASSIN...

...AND I'M TAKING... YOU...IN...

WHUDD

PASSED OUT... AND LOSING A DANGEROUS AMOUNT OF BLOOD.

LEFT HERE, UNBANDAGED, HE WOULD SURELY **DIE.**

AND ELEKTRA WOULD FINALLY BE FREE OF HIM, AS WELL...

LATER, AT THE CRIMINAL COURTS BUILDING...

WHERE *IS* HE?

FIRST HE STANDS ME UP, THEN HE MISSES THE TRIAL!

IF HE'S BEEN OFF PLAYING *DAREDEVIL* AGAIN, I'LL...

HEATHER! HOW WAS THE PARTY?

INTERMINABLE, BUT I'M STILL MAD AT YOU. LET'S GO TO YOUR PLACE AND MAKE UP.

BUT THE CASE-- WHAT ABOUT--

OH, DON'T WORRY. FOGGY'S HANDLING IT.

FOGGY?! OH, NO...

I'LL HAVE YOUR HEAD FOR THIS, MURDOCK.

OF ALL THE CHEAP STUNTS YOU'VE DONE TO WIN A CASE--

--*THIS* HAS GOT TO BE THE TOPPER!

WIN...?

FIRST, YOU MAKE IT LOOK LIKE *NELSON AND MURDOCK* HAVE SPLIT--

--THEN IN PRANCES YOUR CHUBBY PARTNER WITH SOME GODFORSAKEN LEGAL PRECEDENT NOBODY'S EVER *HEARD* OF--

--AND GETS THE WHOLE CASE THROWN OUT OF COURT!

THAT'S DIRTY POOL, MURDOCK. AND YOU'LL PAY FOR IT.

IT WAS RIGHT IN FRONT OF YOU THE WHOLE TIME, MATT. THE *STOELTING VS. WEST* DECISION OF '32. I'M SURPRISED YOU DIDN'T THINK OF IT.

ANY REPLY TO THE PROSECUTOR'S CHARGES, MURDOCK?

UH...

WHAT MY PARTNER IS TRYING TO SAY, FELLAS, IS THAT IF MS. LAVENDER ACTUALLY BELIEVED THAT *NELSON AND MURDOCK* WOULD EVER CLOSE UP SHOP--

-- WELL, WE'VE GOT A BRIDGE SHE CAN BUY, TOO!

RIGHT, MATT?

IN ANOTHER PART OF THE CITY...

YER PLAN WORKED, BOSS. JUST CAME OVER THE HORN.

ALL YOU HADDA DO WAS HIRE THAT NINJA GROUP TO KILL A FRIEND OF *DAREDEVIL'S*-- AND PLANT THEIR LOCATION ON ONE OF OUR BOYS--

--AND DD WENT AND BUSTED THEM UP FOR YA!

TOO BAD WE STILL GOT *HIM* TO WORRY ABOUT.

DAREDEVIL IS A MINOR WORRY INDEED...

...TO THE *KINGPIN.*

OUR ORGANIZATION IS STRONG, FLINT. THIS OFFICE RECEIVES A PERCENTAGE OF EVERY DOLLAR THAT IS STOLEN, GAMBLED OR SWINDLED, ANYWHERE ON THE EAST COAST.

I SHALL DEAL WITH DAREDEVIL... WHEN THE TIME COMES.

NEXT ISSUE: HUNTERS!

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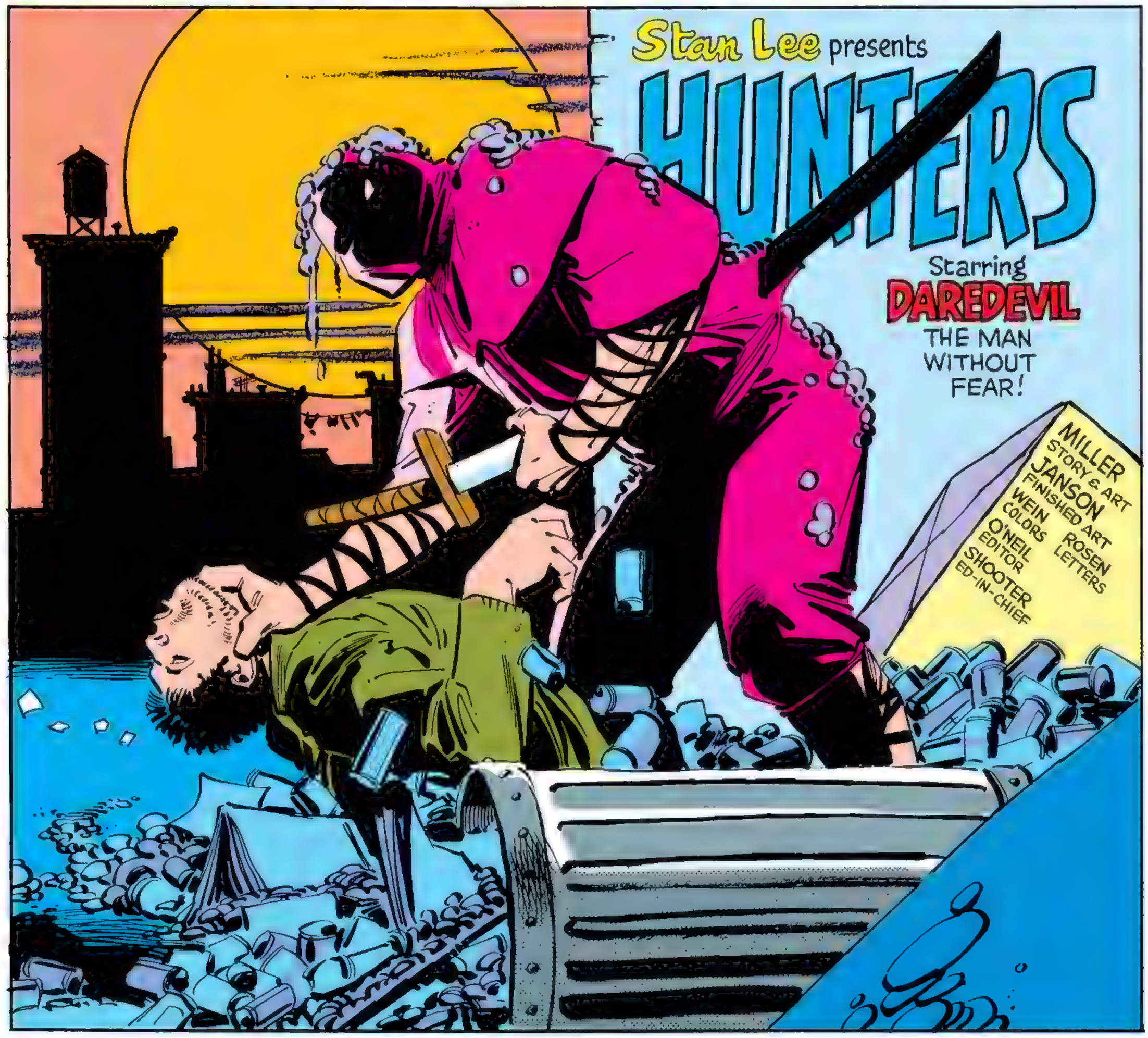
WIN A Columbia TEN-SPEED RACER!
FORMULA IO™
DETAILS INSIDE

DAREDEVIL

APPROVED BY THE COMICS CODE AUTHORITY

DAWN, SOMEWHERE ON NEW YORK CITY'S LOWER EAST SIDE...


Stan Lee presents
HUNTERS
Starring
DAREDEVIL
THE MAN WITHOUT FEAR!
MILLER
STORY & ART
JANSON
FINISHED ART
WEIN
COLORS
ROSEN
LETTERS
O'NEIL
EDITOR
SHOOTER
ED-IN-CHIEF

HE IS KIRIGI AND HIS NAME IS A LEGEND THAT HAS BEEN WHISPERED BY THE DYING AND THE DOOMED ACROSS THE CENTURIES SINCE THE FEUDAL STRUGGLES OF OLD JAPAN.

KIRIGI--THE MAN-DEMON TERROR OF EVEN THE BOLDEST SAMURAI...

KIRIGI--THE ASSASSIN EVEN THE NINJA FEARED...

KIRIGI--THE IMMORTAL...

TRUE OR NOT, HE BELIEVES HIS LEGEND. AND THAT IS ENOUGH, FOR NOW, TO KEEP HIM ALIVE...

HOSPITAL

THWAKK

HE CANNOT DIE. HE MUST NOT--UNTIL THE DEATH OF HIS MASTER HAS BEEN AVENGED. UNTIL THE WOMAN ELEKTRA--WHO STRUCK DOWN HIS JONIN AND SKEWERED KIRIGI WITH HIS OWN SHIRA TACHI--HAS PAID FOR HER CRIMES.

HE SEEKS REFUGE. AND THOUGH THE TEMPLE'S DOORS ARE BOARDED--

--HE WILL HAVE THAT REFUGE.

THE MASTERS OF DEATH KNOW SECRET WAYS OF STAYING ITS ICY TOUCH. HIDDEN IN HIS BLOOD-SOAKED ROBE ARE LIFE-GIVING SUBSTANCES THAT HE WILL APPLY TO HIS WOUNDS.

HE WILL MEDITATE. HE WILL HEAL.

AND THOUGH THIS CITY IS STRANGE AND LOUD AND MIGHTY, HE WILL FIND **ELEKTRA.**

AND SHE WILL DIE.

THREE DAYS LATER, AT THE UPPER EAST SIDE BROWNSTONE OF MATTHEW MURDOCK...

THERE YOU ARE! I'VE BEEN LOOKING ALL OVER FOR YOU!

BETTER GET IN YOUR TUX, LOVER. THE PAVAROTTI CONCERT BEGINS IN AN HOUR, AND YOU'D SURE LOOK SILLY IF YOU WORE YOUR *DAREDEVIL* COSTUME!

MATT? CAN YOU HEAR ME?

I SAID--

I'M *BLIND*, HEATHER! MORE BLIND THAN I'VE EVER BEEN.

THAT BOMB THAT HIT ME A FEW DAYS AGO-- IT ROBBED ME OF MY *RADAR SENSE!* IT'S GONE...

MATT... IT'S COLD OUT HERE...

MY HYPERSENSES JUST AREN'T ENOUGH BY THEM-SELVES. WITHOUT MY RADAR, I'M--I'M HELPLESS...

I'VE GOT TO GET IT BACK. I'VE GOT TO!

COME DOWN OFF THAT LEDGE, MATT.

YOU'LL HURT YOURSELF...

MAYBE YOU CAN'T BE DAREDEVIL ANYMORE.

THAT'S OKAY, MATT. IT *IS*.

THERE'S AN OLD MAN... MY TEACHER, MY MENTOR, WHO TAUGHT ME HOW TO LIVE WITH MY BLINDNESS BEFORE MY RADAR FULLY DEVELOPED. AN OLD MAN NAMED ***STICK***.

IF I CAN FIND HIM, THERE'S A CHANCE...

THERE'S NO CHANCE, MATT!

YOU HAVEN'T A PRAYER OUT THERE...

OH, PLEASE, DARLING...

MATT--!

KTA

HE--HE ALMOST FELL!

HE ALMOST *DIED*...

HOW COULD HE DO THIS TO ME?

DOESN'T HE CARE?

NO. NO HE DOESN'T. IF HE CARED, HE'D STAY RIGHT HERE. BUT HE DOESN'T CARE ABOUT ME AT ALL.

HE'LL LEAVE ME ALL ALONE, JUST LIKE DADDY DID.

ALL ALONE...

DAREDEVIL'S ALL THAT MATTERS TO HIM. HE'LL GO OUT AND BREAK HIS FOOL NECK FOR D...

LET HIM! IT DOESN'T MATTER!

HE'S NOT THE ONLY MAN IN THE WORLD! HE...

HE'S THE ONLY MAN ...FOR ME.

I'VE GOT TO HELP HIM...

HE'LL BE KILLED.

FRANTIC, HEATHER GLENN THROWS ON A COAT AND DASHES INTO THE STORM, NOT YET KNOWING WHAT SHE WILL DO...

...UNAWARE THAT SHE IS OBSERVED BY **ELEKTRA**.

ELEKTRA--MERCENARY, BOUNTY HUNTER, ASSASSIN...AND ONCE, LONG AGO, MATT MURDOCK'S FIRST LOVE.

SHE HAS WITNESSED WHAT HAS HAPPENED HERE, AND EVEN AS SHE TELLS HERSELF THAT DAREDEVIL IS NOW HER ENEMY--

--SHE KNOWS THAT SHE WILL AID HIM IN HIS SEARCH.

KIRIGI HAS WAITED SEVEN HOURS FOR ELEKTRA TO APPEAR AT THE QUARTERS OF THE MAN SHE DEFENDED, DAYS AGO.

HE WILL FOLLOW HER. WHEN THE OPPORTUNITY ARISES, HE WILL DO WHAT HE MUST.

A GRIMY SALOON, JUST OFF SOUTH STREET...

THIS IS A POKER GAME, TURK. NOT A PAJAMER PARTY

IF YA GOT 'EM-- SHOW 'EM.

COOL YER JETS, STYMIE.

UH, TURK, YA THINK MAYBE YA OUGHTTA JUST FOLD?

I MEAN, YOU'VE ALREADY BLOWN NEXT MONTH'S RENT...

SHADDUP, GROTTO. I BEEN PRACTICIN' THIS MOVE FER WEEKS.

READ 'EM AND WEEP, STYMIE. FOUR ACES.

YEAH...AND TWO OF 'EM ARE *SPADES!*

YER LOUSY TURK. AND STOOPID.

DEAD, TOO.

HEH HEH...NOW HOW'D THAT CARD WORK ITSELF INTA THE DECK?...

TSK TSK.

WH-- *DAREDEVIL?!*

OOP!

I'LL KEEP IT SHORT THIS TIME, TURK. DON'T WANT TO KEEP YOU FROM YOUR FRIENDS.

I'M LOOKING FOR OLD MAN STICK.

STICK? WHATTAYA WANT THAT OLD WEEZIL FER?

JUST TELL ME WHERE HE...NNNGGG

I DON'T BELIEVE IT! YA SNUCK UP ON *DAREDEVIL!* BUT NOBODY *EVER*...

NUTS. WHY GRIPE? THIS IS MY BIG CHANCE!

SAY YER PRAYERS, DEVIL.

I'M SCATTER-ING YER BRAINS FROM HERE TO...

UH, UH, TURK.

NOT IN MY JOINT, YA AIN'T.

AW, JOSIE...

YA WANNA FOG HIM, YA DO IT OUTSIDE.

UH, TURK, I DON'T LIKE THIS...

I MEAN WE'VE TRIED THIS BEFORE, AN' ALL WE GOT WAS PUNCHED OUT.

I MEAN HE BROKE YER JAW ONCE...

SHADDUP, GROTTO

BEFORE, WE TRIED TA BE CUTE. I'M KEEPIN' IT NICE AN' SIMPLE THIS TIME.

Y'BETTER DO IT QUICK, TURK. I THINK HE'S COMIN'...

...AROUND...

HHOK

AW, TURK, I TOLD YAAAAGHH!

KRAK

BLAM BLAM

Y'CRUMMY ... I'LL...

THONK

HEY! LEMME OUTTA HERE! HEY!

LUCKY ME. THE SOUND OF THE RAIN HITTING OBJECTS AROUND ME IS A POOR SUBSTITUTE FOR RADAR, BUT IT WORKED.

THIS TIME.

MAYBE THIS'LL LEARN YA, TURK. DD'S JUST TOO SLICK FER US.

SHADDUP, GROTTO.

YOU JUST AIN'T GOT MY KINDA' VISION.

WHAT I GOT IS A CHEEK WHAT'S SWELLIN' UP. CAN WE...

SOMETHIN'S WRONG WITH DD--STYMIE NEVER SHOULDA' BEEN ABLE TO SNEAK UP ON HIM LIKE THAT.

SO WE'RE GONNA DO US SOME HERO-HUNTIN!

A BOWERY POOL HALL...

WILL YA LOOKIT THAT?

THAT BABE'S GOT *UPTOWN* WRITTEN ALL OVER HER. WHAT'S SHE DOIN' IN A JOINT LIKE THIS?

MEBBE SHE'S SLUMMIN'.

SHE FOUND THE RIGHT GUY. *SNUFF* OUGHTTA TEACH HER A TRICK OR TWO.

YER LOOKIN' FER *STICK?* NOW WHAT WOULD A CUTIE LIKE YOU WANT WITH THAT OLD ROACHBAIT?

I-- I'D RATHER NOT SAY.

I'VE GOT *MONEY,* IF THAT'LL HELP...

COULDN'T HURT.

YES, MA'AM, I THINK I CAN HELP YOU.

RIGHT THIS WAY.

SCREWY BROAD. SHE'S HAD IT.

THIS IS JUST A BACK ALLEY!

UH-HUH. BUT IT'S AS GOOD A PLACE AS ANY--

--TA GET *FRIENDLY.*

S--STAY AWAY FROM ME, MISTER.

MY FATHER GAVE ME THIS PISTOL, AND HE TAUGHT ME HOW TO USE IT.

NOW TAKE ME TO STICK. AND NO TRICKS.

SURE, LADY! SURE!

JUST BE CAREFUL WITH THAT THING, OKAY?

THE LONG ISLAND HEADQUARTERS OF THE CORD CONGLOMERATE...

CRIMINY! WHAT A JOINT.

EVERYTHING'S AUTOMATIC HERE.

PRETTY SOON THEY'LL PROB'LY TURN *ME* IN FOR SOME KINDA' CYBERNETICAL JANITOR...

THIS IS TOYNBEE. OPEN UP WAISTBIN 8A.

ROGER.

YEAH, A CYBERNETICAL JANITOR. WITH LAZER BROOMS AND 'LECTRIC MOPS...

KOFF KOFF

WHUZZAT? SOMEBODY IN THE GARBAGE BIN? THAT'S THE DUMBEST THING I EVER...

ULP!

WE MADE IT, GROTTO! WE'RE IN!

UH, TURK...

LOOK... I DON'T WANT NO TROUBLE...

NO TROUBLE. YER GONNA SHOW ME ONEA' THEM SUITS I HEARD ABOUT FROM AN ELECTRONICS FENCE I KNOW. HE SAYS THEY'RE S'POSED TA MAKE YA REAL STRONG--

--STRONG ENOUGH TA CLOBBER *DAREDEVIL!*

MEANWHILE...

I'M RUNNING OUT OF PATIENCE.

TALK!

ALL WE HEARD 'BOUT *STICK* IS *WALL-EYED PIKE* GETTIN' LOADED SHOOTIN' HIS MOUTH OFF DOWN AT LOUIE'S JOINT!

YEAH! PIKE WAS BELLY-ACHIN' ABOUT THAT OLD WHARF RAT HUSTLIN' HIM FER TWO BILLS!

THIS BETTER BE STRAIGHT. IF IT ISN'T--

--I'LL BE BACK.

YOU SEE THAT? HE ALMOST SLIPPED JUST THEN! *DAREDEVIL* ALMOST SLIPPED AND FELL!

YOU SAW IT RIGHT, SHIV. HE DON'T LOOK SO HOT.

MAYBE I CAN...

DO IT, BILGE! DO IT!

SHKK

SHKKK

NOT YET. THE OPPORTUNITY WILL PRESENT ITSELF, SOON ENOUGH...

A ROACH-INFESTED LOFT IN HELL'S KITCHEN...

CRUMMY NO-EYED SLEAZE-BALL...

HUSTLE *ME*, WILL HE?

A *FIFTY* ON EACH BALL, AND >POP< JUST LIKE THAT, HE CLEARS THE TABLE!

I OUGHTTA -- HUH?

YOU ARE WALL-EYED PIKE,

YOU SHALL TELL ME WHERE TO FIND THE ONE CALLED *STICK*.

KRESSHH

I'M TELLIN' YOU NOTH...

DUKE'S POOL HALL.

NINTH AVENUE, SOUTH OF HOUSTON.

BASEMENT.

Y'CAN'T MISS IT.

PRANCIN' LONG UNDER-WEAR TYPES, GOT NO RESPECT FER PRIVACY.

WONDER WHAT SHE WANTS WITH STICK? DIDN'T THINK NOBODY WAS INTERESTED IN THAT PIECE A' SLUDGE.

MAYBE HE CONNED HER OUTTA SOME BUCKS, TOO.

MAYBE SHE'LL KILL HIM.

WOULDN'T THAT JUST BE TOO BAD...

WHUMP

NOW WHAT?

I'M LOOKIN' FER STICK, PIKE. WORD ON THE STREET IS YOU KNOW WHERE HE IS.

TURK, YA PUNCHED RIGHT THROUGH MY WALL...

AND YA WRECKED MY BED, YA LOUSY...

SHADDUP, PIKE. THIS HERE SUIT MAKES ME STRONG ENOUGH TA YANK YER HEAD OFF.

I'M LOOKIN TA FLATTEN DD WITH IT, AND I HEAR DD'S LOOKIN' FER STICK.

OKAY! OKAY! HE'S AT DUKE'S.

I'M TOO SENSITIVE FER THIS KINDA' LIFE...

PLOP PLOP

FIZZ FIZZ

GLUG

KRASH

STICK?

STICK.

DUKE'S.

THAT SINKS IT. THAT SINKS IT.

JERSEY. THAT'S WHERE I'LL GO. GOT A COUSIN IN JERSEY.

I CAN HUSTLE HIM FER ENOUGH DOUGH TA...

DUKE'S.

DUKE'S!

DUKE'S...

DUKE'S.

FIFTY A BALL?!

SURE! YEAH! WHY NOT? AIN'T NO WAY YOU CAN SINK *ALL* OF 'EM. *I* COULDN'T DO IT--

--AND I AIN'T *BLIND* AS A STINKIN' BAT!

WELL? WHATTAYA WAITIN' FOR?

I'M WAITIN' FER YOU TA SHUT YER TRAP, FILCH.

WHATCHA GONNA DO, STICK? *LISSEN* FOR THE LITTLE BALLS TO *TALK* TO YOU?

POK

MIGHTY FINE SHOOTIN'-- FER A BLIND GUY.

YEAH. MIGHTY FINE.

MAYBE TOO FINE. MAYBE HE AIN'T SO BLIND.

WON'T MAKE NO DIFFERENCE, ONCE HE'S DEAD.

DON'T MOVE-- ANY OF YOU.

I'VE BEEN LOOKING FOR THIS MAN ALL NIGHT. I--I WON'T LET YOU HURT HIM.

LADY, PUT THE HEATER AWAY. THERE AIN'T NO NEED...

HE'S RIGHT, HEATHER. THERE'S NO NEED AT ALL.

YOU...

BLAMM

NO RAINDROPS TO HELP ME HERE. HAVE TO PINPOINT THEM BY THEIR *HEARTBEATS* ALONE!

CHOK

KRAK

CHUDD

MASTER... TEACHER... I--I'VE FOUND YOU!

AFTER ALL THESE YEARS...

I COULD'VE COOLED OFF THOSE GOONS.

YER JUST AS STUPID AS YOU EVER WERE.

I'M SORRY. I--

THWAKK

YER STILL A SHOW-OFF PUNK. STILL THINKIN' WITH YER FISTS!

TEACHER, I NEED YOUR HELP. I--

UH OH.

YOU BET YOU NEED MY HELP, YOU...

WHAT'S WITH THE WALL?

WHOOM

ALWAYS SHOWIN' ME UP, AIN'T YA, DEVIL? ALWAYS MAKIN' ME LOOK STOOPID.

BUT YOU AIN'T DOIN' SO WELL NOW, ARE YA?

AND ME, I WENT AND GOT ME ENOUGH POWER TA RIP YA TA PIECES!

TURK, I COULD BE DEAF, DUMB AND BLIND...

I COULD HAVE MY LEGS IN TRACTION AND BOTH ARMS TIED BEHIND MY BACK...

...AND YOU'D STILL BE TOO SLOW TO TAG ME.

SWEET DREAMS.

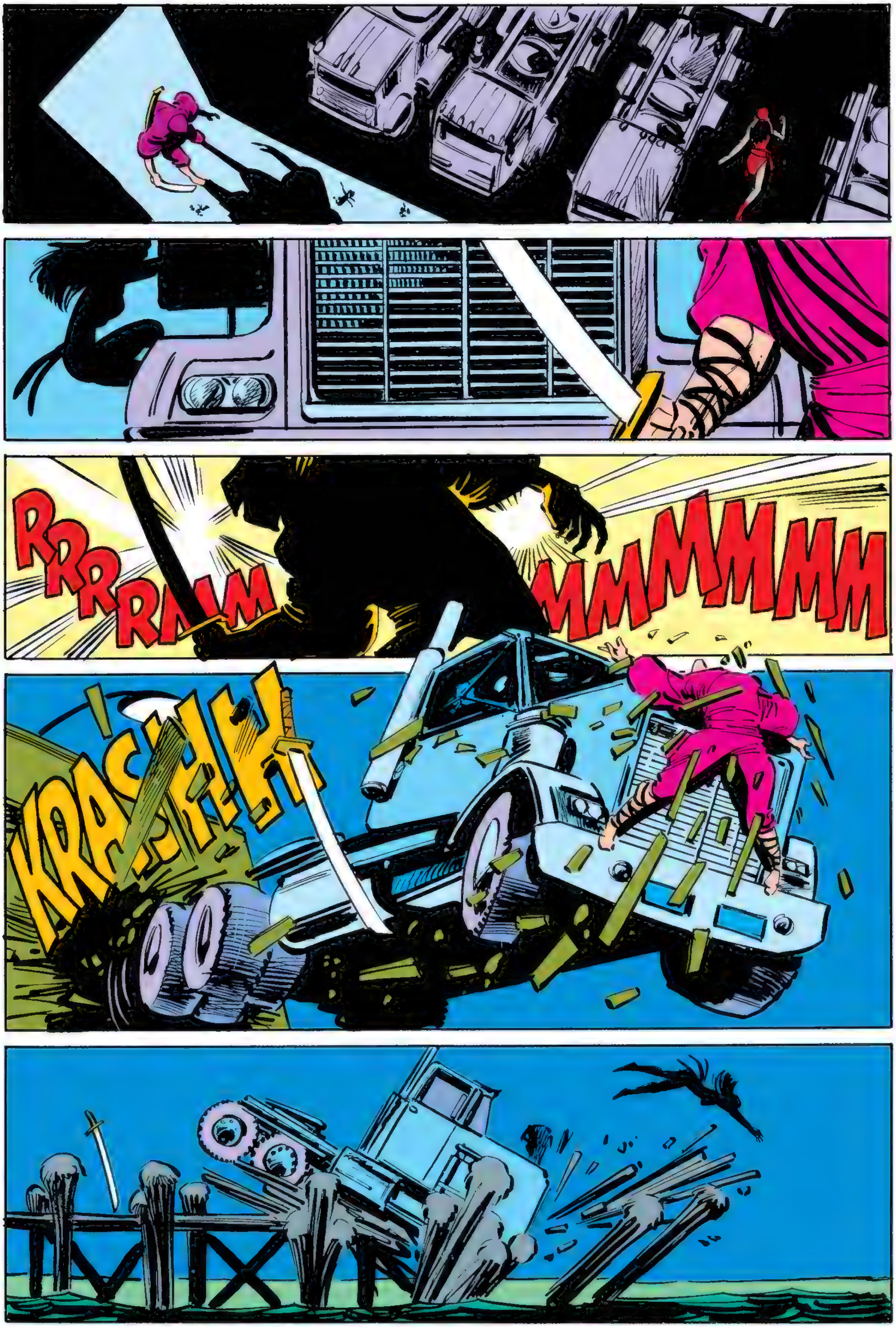
WHORK

FINALLY, SHE HAS COME TO REST. THE ALLEY IS A PERFECT SETTING.

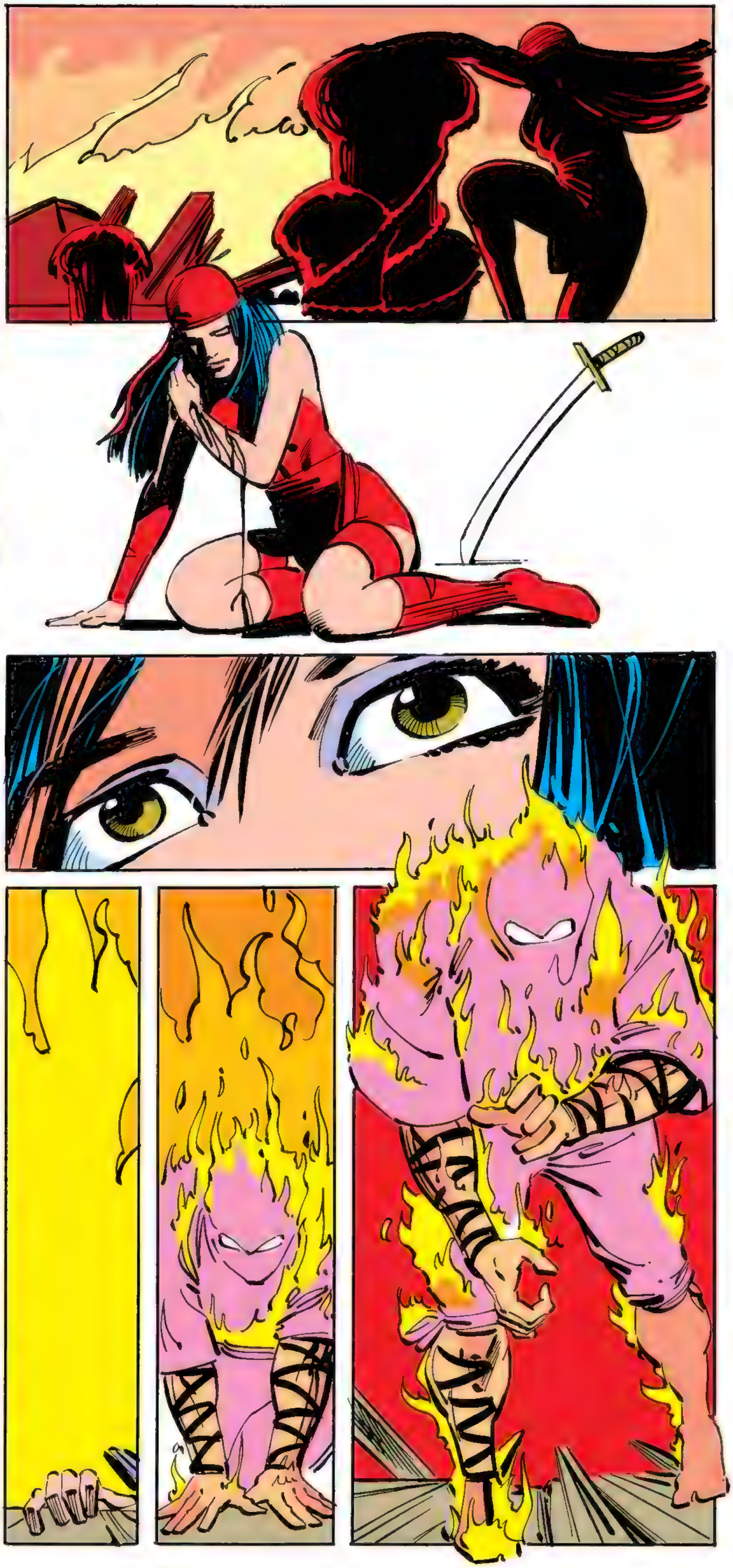
THE TIME TO STRIKE HAS COME.

KIRIGI...

KUNNGG
THUNK
KLORD
SHHKK


RRRRAAM
MMMMMMM
KRAKKK!!

ROOM



SHCHAKKK

GOD OR DEMON, KIRIGI HAD A NECK THAT WAS HUMAN ENOUGH.

BUT WHAT OF ELEKTRA?

HOW LONG CAN SHE SURVIVE IN THE SAME WORLD WITH **DAREDEVIL?** HE HAS WITNESSED HER CRIMES AGAINST HIS LAWS, AND HE WILL NOT REST UNTIL SHE HAS BEEN PUNISHED.

WILL SHE BE STRONG ENOUGH WHEN THE TIME COMES?

WILL SHE BE ABLE TO KILL THE ONLY MAN SHE HAS EVER LOVED?

SHE SHUDDERS, TOUCHED BY SOMETHING COLDER THAN THE WIND.

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BEGINNING SEPT. 12th ON NBC

SPIDER-MAN AND HIS AMAZING FRIENDS!

DAREDEVIL

IN HIS STRANGEST ADVENTURE!

APPROVED BY THE COMICS CODE AUTHORITY

YES, WE DID... WE DARED TO PUBLISH *THIS*, THE MOST *OFFBEAT* STORY OF THE YEAR!

STAN LEE PRESENTS DAREDEVIL

MILLER Story & Art **JANSON** Finished Art **WEIN** Colors
ROSEN Letters **O'NEIL** Editor **SHOOTER** Supervisor

MONDAY.

I'VE LOST MY *RADAR SENSE!* IF I CAN'T REGAIN IT--

DAREDEVIL IS FINISHED!

YOU WERE MY MENTOR, STICK. WHEN A ONE-IN-A-BILLION RADIOACTIVE ACCIDENT *BLINDED* ME, YOU TAUGHT ME HOW TO LIVE IN THIS WORLD OF DARKNESS. YOU HELPED ME DEVELOP AND CONTROL MY *HYPERSENSES.*

AND NOW, YOU'VE AGREED TO HELP ME AGAIN.

BUT WHY DO WE HAVE TO BE *HERE*? THIS BASEMENT IS STUFFY, HOT...

YER PROBLEMS AIN'T JUST PHYSICAL, PUNK. IF YER GONNA GET YER RADAR BACK, YOU GOTTA DIG DEEPER INTO YER OWN MIND THAN YOU EVER HAVE.

AN' IT'S GOTTA BE HERE, AMONG THINGS THAT ARE OLD AND FILLED WITH MEMORIES.

YER IN FOR A REAL FIGHT, PUNK. YOU MIGHT NOT SURVIVE IT.

where angels fear to tread

NONE OF THIS MAKES ANY SENSE. IF YOU'D JUST LET ME SLEEP...

STICK, IT'S BEEN *THREE DAYS*...

THINK YER SOMETHING SPECIAL, DON'T YA? THINK YER THE ONLY GUY IN THE WORLD WITH BUILT-IN RADAR?

PUNK, WE *ALL* GOT RADAR. IT'S A SENSE, JUST LIKE SMELLIN' OR HEARIN'. MEN HAVE LET IT DECAY CUZ THEY GOT EYES. YOU GOT LUCKY-- YOURS WAS MUTATED. YOU GOT A FREE RIDE.

BUT THE RIDE'S OVER. YOU GOT HIT BY A BOMB THAT TOOK IT AWAY. IF YOU WANT IT BACK, YOU GOTTA EARN IT.

GET ANOTHER ARROW OUT. YOU GOT A TARGET TO HIT.

BUT I CAN'T--

SHADDUP. I GIVE THE ORDERS HERE.

CONCENTRATE. REACH OUT WITH YER MIND. FIND THE TARGET.

CONCENTRATE...

THIS IS CRAZY. I CAN'T--

THWAKK

FOOL! YER LIFE IS ON THE LINE HERE!

MY LIFE? WHAT DO YOU MEAN?

NEVER MIND. JUST CLEAR YOUR MIND OF EVERYTHING.

IT'S JUST YOU AND THAT TARGET...

I--I'M TRYING...

IT'S JUST SO HARD...

WHA'?

A *LIGHT*, BRIGHT AS THE *SUN*... AND I...

I CAN *SEE* IT!

STICK--WHAT'S GOING ON? HOW CAN I...

WHERE'D YOU GO?

WHAT THE DEVIL? MY BOW, IT'S...

A BASEBALL BAT!?

MY OLD BAT--THE ONE I USED TO PLAY WITH, WHEN I WAS A KID...

NO, MATT! YOU WON'T PLAY!

THAT *VOICE*--

YOU'LL STUDY!

YOU'LL STUDY EVERY CHANCE YOU GET, HEAR?

DAD! BUT YOU'RE *DEAD*...

I *PROMISED* YOUR MOMMA BEFORE SHE...BEFORE SHE DIED... THAT I WOULDN'T LET YOU GROW UP TO BE AN UNEDUCATED PUG LIKE ME.

NOW YOU HAVE TO PROMISE ME SOMETHING, SON. PROMISE ME YOU'LL STUDY EVERY CHANCE YOU GET, THAT YOU'LL BE A DOCTOR OR A LAWYER ...SOMEBODY IMPORTANT!

PROMISE ME YOU'LL BE THE SOMEBODY *I* NEVER COULD...

MAKE ME PROUD OF YOU, SON.

THAT'S ALL I'VE EVER WANTED, DAD.

I'VE *TRIED*...

GOOD BOY.

NOW JUST LET ME CHAIN YOU TO THESE BOOKS...

OFF TO YOUR ROOM, NOW.

STUDY HARD, HEAR?

THOK

NAW... OL' "DAREDEVIL" CAN'T PLAY. HE'S GOTTA *READ*.

HEY--MATTIE BOY! Y'WANNA COME OUT AND PLAY?

YEAH. "DAREDEVIL" MURDOCK, HE'S GONNA BE A *LAWYER*, AIN'T HE? REAL *BOOKSMART*.

Y'KNOW WHY WE CALL YA "DAREDEVIL," MURDOCK?

IT'S CUZ YER SO BRAVE!

TAKES A LOTTA NERVE, OPENING UP THEM BIG, SCARY BOOKS!

WHATSAMATTER, MURDOCK?

TOO GOOD FER US?

YEAH, THAT'S IT! MATTIE BOY THINKS HE'S TOO GOOD TO PLAY WITH THE GUYS!

'ZAT TRUE, WIMP?

LET GO OF ME!

LET GO!

HALLUCINATED, JUST AS I WAS TAKING THAT LAST SHOT, RELIVED A PROMISE TO MY FATHER THAT I MADE AS A CHILD.

THAT PROMISE MADE MY CHILD-HOOD A MISERY, STICK. THE NEIGHBORHOOD KIDS RIDICULED ME HORRIBLY, MADE ME SO *ANGRY*...

ALL THE THINGS THAT'VE MADE YOU FEEL THAT WAY...THEY'RE OBSTACLES IN YER MIND, KEEPIN' IT FROM WORKIN' RIGHT, KEEPIN' YOU FROM HITTING THE TARGET.

YOU GOTTA DIG DEEPER NOW, MATT. YOU GOTTA FACE THE ENEMIES IN YER HEAD. AN' THEY'RE JUST AS REAL TO YOU AS IF THEY WAS FLESH AND BLOOD.

THEY CAN KILL YOU.

SCARED?

NO.

TEN BLOCKS SOUTH, IN THE PLUSH PENT-HOUSE OF HEIRESS HEATHER GLENN...

TERRIFIC.

CAN'T EVEN WIN A SILLY GAME OF SOLITAIRE.

I WISH MATT WAS HERE.

NERVE OF THE MAN! I RISK MY LIFE TO HELP HIM FIND HIS TEACHER, AND WHAT DOES HE DO?

HE LOCKS HIMSELF AWAY IN HIS BROWN-STONE, AND WON'T EVEN LET ME VISIT! WON'T EVEN TELL ME WHEN HE'S COMING OUT! SOME LOVER HE'S TURNED OUT TO BE!

I'M WORRIED-- I'M ANGRY-- --I'M BORED.

OH, WELL. NO REASON TO PINE AWAY. THE WORLD DOESN'T BEGIN AND END WITH MATTHEW MURDOCK.

THIS IS *NEW YORK CITY*-- IT'S GOT PLENTY OF PLACES FOR A YOUNG LADY TO HAVE FUN--

--AND LOTS OF MEN TO PAY THE WAY.

RICO? HEATHER. GOT ANY PLANS TONIGHT?

YOU DO? WELL, CANCEL THEM!

THERE'S A CLUB IN SOHO I'VE BEEN DYING TO VISIT...

THE EDITORIAL OFFICES OF THE NEW YORK DAILY BUGLE...

ONLY ONCE IN A GENERATION IS THERE A CANDIDATE LIKE RANDOLPH WINSTON CHERRYH.

FIRST IN HIS GRADUATING CLASS AT WEST POINT...THREE TIMES DECORATED FOR VALOR IN THE KOREAN CONFLICT...AS COUNCILMAN, A DEDICATED, UNTIRING SOLDIER IN THE WAR AGAINST CRIME...

RANDOLPH WINSTON CHERRYH--THE NEXT MAYOR OF THE CITY OF NEW YORK!

THIS YEAR, MAKE YOUR VOTE COUNT. VOTE LAW. VOTE ORDER.

VOTE CHERRYH.

KLIK

THIS HAS BEEN A PAID POLITICAL ANNOUNCEMENT BY THE COMMITTEE TO ELECT--

J. JONAH JAMESON PUBLISHER

ROBBIE SAID YOU WANT TO SEE ME, MISTER JAMESON.

ANYTHING WRONG?

YEAH.

I JUST READ THE PROOF OF YOUR PIECE ON RANDOLPH CHERRYH. IT'S GOOD, BEN. IT'S REAL GOOD.

IN FACT, IT'S DYNAMITE--

--THE KIND THAT'LL BLOW UP RIGHT IN YOUR FACE.

YOU'VE CONNECTED ORGANIZED CRIME WITH EVERY MAJOR DECISION CHERRYH HAS MADE AS COUNCILMAN. THIS COULD COST HIM THE ELECTION--

--OR, IT COULD COST US THE *BUGLE*, IF HE SUES.

HE'S A POPULAR MAN, BEN. GOT A LOT OF MONEY BEHIND HIM.

YOU WANT IT KILLED?

NO. JUST MAKE SURE OF YOUR FACTS.

VERY SURE.

WEDNESDAY.

SO TIRED... CAN BARELY PULL THE BOWSTRING...

IF I COULD JUST SLEEP... FOR AN HOUR OR TWO...

THAT *LIGHT* AGAIN!

NO--TWO OF THEM. NOT AS BRIGHT AS BEFORE. MORE LIKE... LIKE HEADLIGHTS...

A TRUCK! JUST LIKE THE ONE THAT...

OH, NO, *NO*...

CAUTION RADIOACTIVE MATERIALS

YES. IT'S HAPPENING *AGAIN*--THE ACCIDENT THAT COST ME MY *SIGHT!*

THAT OLD MAN--HE'LL BE KILLED! AND IT'S UP TO ME TO SAVE HIM!

BUT IT'S JUST AN HALLUCINATION. I DON'T HAVE TO...

WHAT AM I THINKING? REAL OR NOT, HE'LL DIE IF I DON'T--

LOOK OUT, MISTER!

JAKE--THE CANNISTER!

GET IT *KOFF* AWAY FROM THE FLAMES-- OR IT'LL *BLOW*...

AHHHG-GGHHH!!

HE SAVED THAT MAN'S LIFE!

MOST HEROIC ACT I'VE EVER SEEN!

BUT THAT CYLINDER THAT STRUCK HIS FACE... IS... IT SOMETHING *RADIOACTIVE*?

HOW CAN I EVER REPAY YOU, SON? YOU SAVED MY--

YOU OLD FOOL!

LOOK WHAT YOU'VE DONE TO ME!

YOU *BLINDED* ME, YOU--

A MIDTOWN SKYSCRAPER...

"UNFORTUNATE"?! IS THAT ALL YOU HAVE TO SAY?

I COULD LOSE THE ELECTION, BECAUSE OF THAT ARTICLE!

IT'S BEEN MY JOB TO SAY THE RIGHT THINGS TO THE RIGHT PEOPLE--TO BUILD MY REPUTATION AS A CHAMPION OF LAW AND ORDER.

AND IT'S BEEN *YOUR* JOB TO KEEP THIS SORT OF THING FROM HAPPENING.

BUGLE

CRIME!

YOU'VE BLOWN IT. SOMEONE IN YOUR ORGANIZATION IS TALKING, FEEDING THAT REPORTER NAMES AND DATES--

--AND IN FRONT OF FIVE MILLION DAILY BUGLE READERS HE'S *CRUCIFYING* ME!

WHAT ARE YOU GOING TO DO ABOUT IT?

WELL?

SEE HERE, FAT MAN. YOU NEED ME.

THIS IS *YOUR* PROBLEM AS MUCH AS M--

HKKK--!

BE SILENT, CHERRYH.

YOU MAY WELL BECOME THE NEXT MAYOR OF THIS CITY. BUT, IN TRUTH, YOU ARE NO MORE THAN A SIMPERING SLAVE--

--IN THE SERVICE OF THE *KINGPIN.*

DO NOT WORRY ABOUT THE DAILY BUGLE. IT IS ONLY A NEWSPAPER, PRODUCED BY MEN WHO CAN BE BOUGHT-- OR KILLED.

I SHALL ATTEND TO THIS.

THE STOREFRONT LAW OFFICES OF NELSON AND MURDOCK...

HOO BOY! SOME MESS, HUH?

I'M JUST GLAD YOU WEREN'T HERE WHEN THAT BOMB WENT OFF, BECKY.

YOU KNOW, IT'S KIND OF SYMBOLIC. THE WHOLE PLACE GOT BLASTED TO SMITHEREENS--

--JUST WHEN I WAS TELLING MATT THAT I'D FAILED TO DRUM UP THE FUNDS WE NEED TO KEEP US IN BUSINESS!

I BLEW IT BUT GOOD THIS TIME.

FOGGY, YOU CAN'T BLAME YOURSELF. YOU KNOW WHAT MATT SAID.

WE'RE IN THIS TOGETHER. AND WE'LL WORK IT OUT-- TOGETHER.

YEAH, WELL. THAT'S MATT FOR YOU. MY PARTNER HASN'T GOT A VINDICTIVE BONE IN HIS BODY.

BUT WE'RE STILL OUT AN OFFICE. I WISH THERE WAS SOMETHING I COULD DO.

RING RING

HELLO, NELSON AND MURDOCK.

NO, SIR, MISTER MURDOCK IS NOT IN. THIS IS HIS ASSISTANT, BECKY BL--YES, SIR, MISTER NELSON IS RIGHT HERE. HE--YES, SIR.

FOGGY --IT'S J. JONAH JAMESON.

GOOD MORNING, MR. JAMESON. WHAT CAN I...YOU NEED A LAWYER? WELL, THAT'S US... NO, I DON'T THINK WE SHOULD MEET HERE...

YES, SIR, YOUR OFFICE, THEN. WE--

HELLO?

FRIDAY.

NO USE... SO TIRED...

I'VE FAILED, STICK. I CAN'T... I JUST CAN'T...

THWAKK

AGAIN.

DAD!

DRESSED IN YOUR BOXING GEAR. LIKE THE OLD DAYS, BEFORE YOU...

...BEFORE YOU DIED...

DAD, I

=WHFFF=

YOU *PROMISED* ME, MATT!

YOU SAID YOU WOULDN'T FIGHT!

LOOK AT YOU-- YOU'VE ALREADY BEEN IN MORE FIGHTS THAN I EVER WAS!

YOU'RE GONNA END UP JUST LIKE ME...A WORN OUT, USED UP OLD PUG, WITH A FACE LIKE A CATCHER'S MITT AND A BRAIN MADE OUTTA MUSH.

YOU LIED TO ME, SON. ON YOUR MOTHER'S GRAVE, YOU *LIED* TO ME!

DAD... IT'S NOT LIKE THAT...

AHHGGH!

THUNK

DAD!

DON'T DIE AGAIN, DAD. PLEASE NOT UNTIL YOU'VE FORGIVEN ME.

YOU JUST DON'T UNDER-STAND. IT'S NOT ENOUGH FOR ME TO JUST BE A LAWYER. THE WORLD NEEDS DAREDEVIL, DAD, TO KEEP OTHERS FROM BECOMING VICTIMS LIKE...LIKE YOU...

WAIT...WAIT A MINUTE.

IN REAL LIFE, A GANGSTER SHOT DAD WITH A GUN. THIS... THIS ARROW...WHAT?...

THE SCENARIO'S CHANGED, LAWYER MAN! YOU'RE NOT UP AGAINST SOME LOUSY GANGSTER THIS TIME.

OH, MY--

DON'T PRAY TO YOUR GOD. HE CAN'T HELP YOU HERE.

I'M YOUR OWN PRIVATE *DEVIL*, LAWYER MAN.

I'M EVERY PART OF YOU THAT HATES.

AND I'VE COME FOR YOU, LAWYER MAN.

THE DEVIL HAS COME TO TAKE HIS OWN!

THE EDITORIAL OFFICES OF THE NEW YORK DAILY BUGLE...

WHAT CAN WE DO FOR YOU, MR. JAMESON?

YOU READ TODAY'S *BUGLE*?

UH, NO. I'M A *TIMES* READER MYSELF...

HMPH.

IT'S LIKE THIS. WE RAN AN EXPOSE OF RANDOLPH CHERRYH AND HIS MOB CONNECTIONS. HE'S SUING US FOR OUR SHORTS. AND OUR NEWSPAPER.

I WANT YOU AND MURDOCK TO DEFEND US.

YOU CAUGHT US AT A BAD TIME, MR. JAMESON. MY PARTNER AND I ARE-- SHALL WE SAY-- BETWEEN OFFICES.

HOWEVER, IF YOU WERE TO ADVANCE US THE NECESSARY FUNDS TO OPEN A NEW OFFICE DOWNTOWN...

=SPUTTER= YOU'RE TALKING *THOUSANDS!*

THIS IS A NEWSPAPER, NOT A BANK!

MR. JAMESON, YOU NEED THE BEST ATTORNEYS MONEY CAN BUY. AND THAT'S WHAT WE ARE.

YOU'VE HEARD OUR TERMS.

I'LL EXPECT YOUR CHECK MONDAY MORNING.

LET'S GO, BECKY.

J. JONAH JAMESON
PUBLISHER

CRUMMY WHEELER-DEALER SHYSTER...

A COCKTAIL PARTY...

GEORGIO, I'M SURE YOUR YACHT IS LOVELY. BUT HOW COULD I RUN OFF WITH A MAN I'VE ONLY KNOWN FOR THREE MINUTES?

MYSTERY ONLY HEIGHTENS THE EXCITEMENT, HEATHER.

WE MUST SEIZE THE MOMENT. THERE IS ONLY THE SUMMER NIGHT...THE HARVEST MOON...YOU AND I...

AND ME.

AND ME.

EASY, MEN. I'M A FLIRT, NOT A GYMNAST.

NICE TO SEE HEATHER GLENN BACK IN CIRCULATION.

BEEN SHOWING HER A GOOD TIME, RICO?

THE BEST.

AND SHE HASN'T SAID ONE WORD ABOUT MISTER MATTHEW MURDOCK ALL WEEK. GUESS SHE FINALLY WISED UP...

...AND DUMPED THAT STUFFY SHYSTER.

NOT THAT I'VE GOT ANYTHING AGAINST MURDOCK. I MEAN, HE'S A NICE GUY AND ALL.

BUT HE'S NO PARTY ANIMAL.

I MEAN, HOW CAN HE *SHOW* THE LADY A GOOD TIME WHEN HE CAN'T EVEN *SEE*--

HEY!

I'M GOING HOME, RICO.

DON'T TRY TO FOLLOW ME.

SOMEWHERE IN MATT MURDOCK'S MIND...

I'M GONNA EAT YOU ALIVE, LAWYER MAN.

SCARED?

THWOK

GOOD, GOOD. I KNEW I COULD COUNT ON YOU TO HIT FIRST.

YOU'RE REAL ANGRY AT ME, AREN'T YOU, LAWYER MAN?

C'MON-- DON'T MAKE IT EASY!

THWAKK

WHUDD

THAT'S IT. THAT'S IT.

REMEMBER HOW IT FELT, MATTIE BOY? REMEMBER WHEN THE NEIGHBORHOOD KIDS TEASED YOU, KNOCKED YOU DOWN? REMEMBER WHEN YOUR FATHER DIED?

EVERY TIME YOU FEEL THAT WAY, YOU MAKE ME STRONGER... BIGGER...

AND NOW, I'M GONNA *KILL* YOU!

CHOK

I LOVE IT!

YOU'RE BEAUTIFUL. YOU REALLY ARE.

AND I'VE GOTTA THANK YOU. YOU'VE MADE ME WHAT I AM TODAY.

THIS IS THE END, MATTIE BOY.

I'M GONNA RIP THE FLESH FROM YOUR BONES. PIECE BY PIECE.

SCARED?

NO.

I'M NOT SCARED.

AND I'M NOT ANGRY. NOT ANY MORE.

AND THAT'S WHY I CAN KILL YOU.

I DID IT, DIDN'T I? I HIT THE TARGET.

STICK, I--

ANYBODY CAN DO IT ONCE.

THUNK

THUNK

THUNK

I CAN FEEL IT, STICK. EVERYTHING. THE TARGET. YOU.

HOW CAN I EVER THANK YOU?

DON'T LET IT GO TO YER HEAD, PUNK. YER STILL A A STEP AWAY FROM GETTIN' IT ALL BACK.

CONCENTRATE, REACH OUT WITH YER MIND. YER GONNA GET YER RADAR BACK--

--OR YER GONNA *DIE.*

FAPP

THUNK

A MIDTOWN SKYSCRAPER...

THESE PICTURES WERE TAKEN BY OUR PLANT IN THE POLICE HOMICIDE SQUAD, BOSS.

YOU'RE LOOKIN' AT WHAT REMAINS OF THE NINJA ASSASSIN GROUP KNOW AS *THE HAND*. WHEN THEY MOVED IN ON OUR TERRITORY, YOU MANEUVERED THEM INTO COMBAT AGAINST *DAREDEVIL*, WITHOUT HIM KNOWING IT.

THESE ARE SIX HIGHLY TRAINED ASSASSINS. THEY'RE ALL DEAD.

SO ARE THE LEADER OF THE HAND AND THESE MEN, HIS PERSONAL GUARD.

ELEVEN STIFFS, TOTAL.

DAREDEVIL DID NOT DO THIS. HE IS NOT A KILLER.

RIGHT. AND THAT'S WHERE IT ALL GETS REAL INTERESTING.

IT WAS A LADY--A FORMER NINJA HERSELF--THAT DID THEM IN. LOUIE TOOK THESE SHOTS OF HER WHEN SHE HUNTED THE LAST OF THEM DOWN OUTSIDE OF DUKE'S POOL HALL.

SO WE CHECKED HER OUT. HER NAME'S *ELEKTRA*. SHE'S A MERCENARY, A BOUNTY HUNTER, AND A KILLER-FOR-HIRE. AS YOU CAN SEE, SHE'S THE BEST AT IT SINCE *BULLSEYE*. AND HE'S DOING TIME.

ANY INSTRUCTIONS?

YES. FIND HER.

NEXT ISSUE: *PAPER CHASE!*

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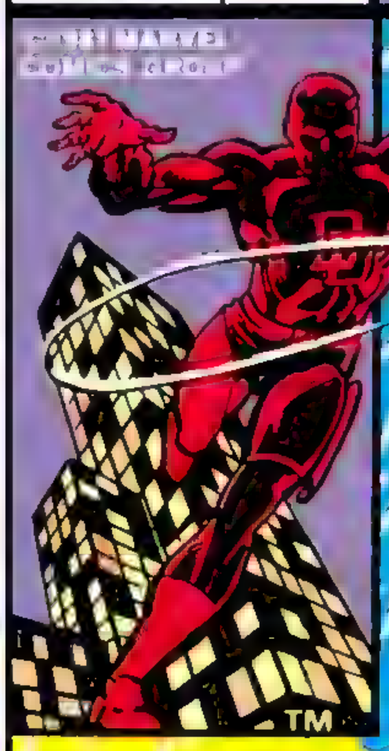
DAREDEVIL®

APPROVED BY THE COMICS CODE AUTHORITY

...MEETS POWER MAN & IRON FIST!



SHE HATES THIS CITY. SHE HATES TO BREATHE AIR THAT **HE** HAS BREATHED, TO FEEL A FLOOR BENEATH HER FEET AND KNOW THAT IT IS PART OF AN ARCHI-TECTURAL MAZE THAT CONNECTS HER TO **HIM**--

--HER LOVER TURNED ENEMY, THE MAN CALLED DAREDEVIL.

BUT SHE IS **ELEKTRA**--MISTRESS OF THE DEADLY ART OF **NINJUTSU**. SHE WILL NOT BEND TO THAT HATE. SHE WILL NOT LEAVE--UNTIL SHE IS CERTAIN THAT HER WORK HERE IS FINISHED.

SNIK

KRECHHH

SHIKK

WHOK

SHKKK

KTANNG

CHOK

KLUDD

SHKKK

SHKK
SHKK

KRESSHH

AAAAAAAA

ELEKTRA--

IF YOU ARE ALIVE TO READ THIS, YOU ARE AS DEADLY AN ASSASSIN AS I HAVE BEEN TOLD. I SHOULD LIKE TO DISCUSS WITH YOU EMPLOYMENT OPPORTUNITIES IN MY ORGANIZATION.

THE
KING IN

Stan Lee presents

PAPER CHASE

Starring DAREDEVIL THE MAN WITHOUT FEAR!

FRANK MILLER — STORY & ART

KLAUS JANSON — FINISHED ART

GLYNIS WEIN — COLORS

JOE ROSEN — LETTERS

DENNY O'NEIL — EDITOR

JIM SHOOTER — SUPERVISOR

WHAT A *GORGEOUS* MORNING!

WIND IN MY FACE... SUMMER SUN AT MY BACK... ALL THE ENDLESS CITY SOUNDS LIKE A BRASS BAND BELOW ME...

YOU'RE BEAUTIFUL, NEW YORK. I LOVE YOU.

I MAY BE *BLIND*--BUT I'M NOT COMPLAINING...

...'CAUSE THAT RADIOACTIVE CANNISTER THAT SHUT MY EYES, YEARS AGO, ALSO OPENED UP MY REMAINING SENSES LIKE NOBODY ELSE'S ON EARTH.

AND BEST YET, IT GAVE ME A BUILT-IN *RADAR!*

WHO NEEDS TO SEE, WHEN A PART OF YOU CAN *TOUCH* EVERYTHING AROUND YOU?

NOT ME.

MMMM... *KUJAVA'S BAKERY*, DOWN BELOW. SMELLS TERRIFIC.

MAYBE I'LL STOP OFF FOR A DANISH BEFORE I START THE DAY AS MATT MURDOCK, LEGAL EAGLE...

...PRESSED FOR AN ANSWER TO THE *DAILY BUGLE'S* CHARGES THAT MOB MONEY HAS BACKED HIS CAMPAIGN FOR MAYOR, COUNCILMAN RANDOLPH CHERRYH DECLARED--

--THAT I HAVE FILED SUIT AGAINST THE *BUGLE* FOR DAMAGES OF FIVE MILLION DOLLARS --ONE DOLLAR FOR EACH READER THAT HAS BEEN SUBJECTED TO THEIR LIES.

I UNDERSTAND THAT THE BUGLE HAS HIRED *NELSON AND MURDOCK* TO DEFEND THEM. BUT EVEN THE MOST PROMINENT LEGAL TEAM IN THE COUNTRY CANNOT OBSCURE THE TRUTH. I WILL--

KLIK

YOU HAVE DONE WELL, CHERRYH. NOT SURPRISING--

--SINCE YOU WERE FOLLOWING MY INSTRUCTIONS.

SURE. AND WE COULD BEAT THE CHARGES, IF IT WEREN'T FOR THAT PUNK KID.

AH, YES. THE YOUNG REPROBATE WHO SEEKS TO BLACKMAIL YOU WITH EVIDENCE OF YOUR CONNECTIONS WITH ORGANIZED CRIME--

--AND WITH MYSELF, ITS CHIEF ADMINISTRATOR. ITS *KINGPIN.*

YOUNG SHELDON IS BUT A CHILD, PLAYING AT A GAME BETTER LEFT TO ADULTS. A PITY HE WILL NOT LIVE LONG ENOUGH TO LEARN THAT LESSON.

THE NEW OFFICES OF *NELSON AND MURDOCK...*

SO CHERRYH, HE WAS BROKE. SO HE SOLD OUT TO A "BUSINESSMAN" BY THE NAME OF WILSON FISK--WHO JUST HAPPENS TO BE THE *KINGPIN OF CRIME.*

AND ME, I GOT MY HANDS ON SOME CHECKS THAT OLD KINGSY SIGNED OVER TO CHERRYH'S CAMPAIGN.

YOU'RE JUST A KID! HUBCAPS, MAYBE. BUT *CHECKS*--?

SHELDON HAS ALREADY TOLD US MORE THAN HE SHOULD KNOW, MISTER JAMESON. LET'S HEAR HIM OUT, SHALL WE?

LISTEN TO THE MAN, FLAT TOP. AFTER ALL, IT'S YOUR RAG THAT'S GETTING FRIED.

NOW, I COULD SELL THE CHECKS BACK TO CHERRYH--OR I COULD SELL 'EM TO YOU...

WHAT'S THAT SOUND?

YOU'RE HEARING THINGS, MURDOCK. THERE ISN'T ANY...

I'M SORRY, FOGGY. I COULDN'T STOP THEM.

THAT'S OKAY, BECKY. I'LL HANDLE IT.

GENTLEMEN, THIS IS A PRIVATE CONFERENCE.

NOT NO MORE IT AIN'T. WE WANT THE KID.

HE'S SKIPPIN' SCHOOL. HIS MOMMA SENT US.

WHAT HE SAID.

IF THEY'RE TRUANT OFFICERS, I'M PERRY MASON.

NO TIME TO SWITCH TO *DAREDEVIL*. GUESS I'LL HAVE TO MAKE DO AS POOR, BLIND MATT.

WHAT'S GOING ON HERE? WHO ARE THESE--

OH, EXCUSE ME, SIR. I DIDN'T...

OOF!

HEY!

FOGGY, I'M NOT USED TO THIS NEW OFFICE, WHERE --OOPS!

THERE, THAT OUT-BASKET HOLDS ENOUGH LETTERS--

UFF!

OOF!

SORRY, I--

WATCH IT!

--TO COVER A QUICK EXIT!

BETTER MOVE QUICKLY. FOGGY WILL COME CHECK FOR ME IN A MINUTE--

--AND BY THE SOUND OF THOSE FOOTSTEPS, SHELDON IS ONLY AN ELEVATOR AWAY FROM THOSE GOONS.

I'LL TAKE THE EXPRESS ROUTE.

KID'S A GOOD RUNNER. PROBABLY HAD A LOT OF EXPERIENCE.

HE'S IN THE LOBBY. HE'LL MAKE IT OUTSIDE.

THAT'S WHERE I'LL MEET THEM.

OOF!

DAREDEVIL!

HI.

HEY! LEGGO!

WHADDA WE DO?

GO FER YER GUNS! THERE'S THREE OF US, AND ONLY ONE OF...

...HIM...

BETTER YET--LET'S GEDDADDAHEAH.

WHAT HE SAID.

HOODS ARE GETTING SMARTER.

NOW, SON, WHY DON'T YOU TELL ME WHAT-- *OWW!*

SOME GRATITUDE!

NO POINT IN CHASING HIM. HE OBVIOUSLY DOESN'T WANT TO TALK--

BETTER HEAD UPSTAIRS. FOGGY'S PROBABLY WORRIED SICK.

--AND WHAT CAN I BRING HIM IN FOR? BITING MY HAND? LIEUTENANT MANOLIS WOULD LOVE THAT.

THE NEXT DAY, AT A PARK AVENUE OFFICE...

I'M NOT RUNNING THIS OFFICE FOR YOUR COMFORT, BOYS. YOU WOULD DO WELL TO FIND A CASE THAT JUSTIFIES MY TIME AND EXPENSE--

--BEFORE I RUN OUT OF BOTH.

HEY, WATCH WHERE YOU'RE...

SNIFF IS THAT *PIZZA* I SMELL?

TAP TAP TAP

CAN WE HELP YOU, MR....?

IT *IS* PIZZA!

OH, GOLLY. DEBBIE'S KEPT ME OFF PIZZA SINCE OUR HONEYMOON.

NELSON. OF NELSON AND MURDOCK. WE'RE WORKING ON A DANGEROUS CASE, AND I'M WORRIED FOR MY PARTNER.

YOU SEE, HE'S *BLIND*...

...AND YOU WANT US TO BODYGUARD HIM.

SORRY. WE'RE BOOKED UP.

PEPPERONI. LORD, GRANT ME STRENGTH...

LUKE-- THAT'S FOGGY NELSON! HE AND MURDOCK MAKE MORE ON ONE DIVORCE CASE THAN WE MAKE IN A YEAR!

BODYGUARDING IS *BORING*, DANNY.

ANCHOVIES.

THIS IS JUST THE KIND OF BIG MONEY CASE THAT JERYN WAS TALKING ABOUT!

TELL YOU WHAT. LET ME HAVE THAT LAST SLICE OF PIE, AND WE'LL DO IT.

GONE. IT'S *GONE*...

URP

THAT NIGHT...

WORKIN' LATE, MURDOCK?

WE'RE LOOKIN' FER THE KID.

WE FIGGER YOU KNOW WHERE HE'S STASHED HIMSELF.

AN' THIS TIME, THERE AIN'T NO SUPER-HEROES AROUND TO MESS US UP.

WHO SENT YOU?

WHO ELSE? THE BOSS.

THE BIG BOSS. THE KINGPIN.

BETCHER SCARED NOW, HUH?

TERRIFIED. WHAT DOES THE KINGPIN WANT WITH SHELDON?

IT AIN'T SHELDON, EXACTLY. IT'S THE CHECKS.

WHAT CHECKS?

THE CHECKS WHAT CONNECT THE BOSS TO THAT *POLITICIAN*--

--THE ONE NAMED...

LUKE, I BOUGHT YOU ANOTHER PIE. WHAT MORE CAN I...

UH OH.

THWOKK

HE IS **IRON FIST,** AND IF ANY MAN IS MASTER OF THE MARTIAL ARTS, IT IS HE.

CHOK

HIS PARTNER MAY LACK DANNY RAND'S *FINESSE*--

--BUT HE DOESN'T NEED IT.

BULLETS-- BOUNCIN' RIGHT OFF YA--!

BRAKABRAKABRA

UH HUH. BUT IT HURTS.

KINDA LIKE THIS.

POW

HE IS LUKE CAGE-- **POWER MAN!**

EVERY-THING'S OKAY NOW, MATT!

OL' FOG CAME THROUGH AGAIN--HIRED US SOME PROTECTION!

SURE. PROTECTION.

MY OFFICE SPRAYED WITH BULLETS--THE LOT OF US NEARLY *KILLED*--AND THE TAPE THAT WOULD'VE WON OUR CASE FOR US SMASHED TO BITS.

BEAUTIFUL.

EASY, LUKE.

JUST KEEP TELLING YOURSELF--THIS'LL KEEP *JERYN* OFF OUR BACKS...

SUNDOWN, AT THE CRIMINAL COURTS BUILDING...

THIS'LL KEEP JERYN OFF OUR BACKS. THIS'LL KEEP JERYN OFF OUR BACKS.

THIS'LL KEEP--

SHHH!

MATTHEW MURDOCK FOR THE DEFENSE. I'M RUNNING A BIT LATE.

YOU SURE ARE. AND THE PROSECUTOR'S HAVING A FIELD DAY.

...MURDOCK'S TARDINESS DEMONSTRATES HIS CHARACTERISTIC LACK OF RESPECT FOR THIS COURT--

--NOT TO MENTION HIS DESPERATION IN DEFENDING AN INDEFENSIBLE CLIENT.

UH OH. THE PROSECUTOR... HE'S...

BOYS... WHAT ARE YOU...?

JERYN.

AHEM. AS FURTHER ILLUSTRATION OF THE CALIBER OF THE DEFENSE, THE COURT IS ADVISED TO NOTE THEIR *HIRED HELP*...

...TWO STRONG-ARM MERCENARIES-- ***THUGS***, IF YOU WILL-- WHOSE VERY PRESENCE IN THIS HALL IS AN OBSCENITY!

"JUST THE KINDA CASE JERYN WANTS US TO TAKE," HUH, FIST?

HOW WAS I TO KNOW THAT OUR BOSS WAS THE PROSECUTOR?

TAP TAP TAP

MAYBE THIS WILL CONVINCE YOU GUYS TO FIND SOMEBODY ELSE TO PROTECT.

PLEASE?

NOPE. A JOB'S A JOB.

CORRIDOR LOOKS SAFE ENOUGH...

HAVE TO SHAKE THESE GUYS.

THEY *MEAN* WELL...

...BUT I'VE GOT WORK TO DO-- AS *DAREDEVIL.*

WOAH! WHAT'S THIS? THE ELEVATOR DOORS ARE OPENING...

OKAY, MURDOCK. THE WAY'S CLEAR. WE CAN...

MURDOCK?

BLESS YOU, BILLY CLUB!

IT MAY NOT BE EASY, USING YOU TO SLOW MY FALL...

OH, NO! *NO!*

LUKE-- THERE'S NO ELEVATOR! AND, MURDOCK, HE MUST HAVE...

I DON'T SEE A BODY. HE DIDN'T FALL.

...BUT THE CAR'S STOPPED-- *STALLED,* A FLOOR ABOVE!

MERRY CHRISTMAS. IN SEPTEMBER YET.

POK

CAN ONLY MEAN ONE THING...

...BUT THIS'LL KEEP ME FROM MESSING UP A FOUR HUNDRED DOLLAR SUIT!

LATER, AT THE CAMPAIGN HEADQUARTERS OF RANDOLPH WINSTON CHERRYH...

MATT MURDOCK'S BEEN *KIDNAPPED!*

YOUR BOYS MUST'VE SNATCHED HIM, CHERRYH. NO USE DENYING IT.

I DON'T KNOW WHAT YOU'RE--UFF!

DON'T HURT HIM, LUKE.

WHY NOT?

MY PARTNER IS VERY STRONG, COUNCILMAN. AND A LITTLE CRAZY. I HONESTLY DON'T KNOW HOW LONG I CAN HOLD HIM OFF.

WHY DON'T YOU TELL US WHERE MURDOCK IS BEFORE HE...

YOU DON'T FOOL ME WITH YOUR "GOOD COP- BAD COP" ROUTINE, GENTLEMEN. I'VE BEEN HASSLED BY THE BEST.

GET OUT OF HERE, OR I'LL HAVE YOU UP ON CHARGES.

NICE PLAN, DANNY.

IT WAS WORTH A TRY, WASN'T IT?

RING-RING

HELLO?

YOU.

WHAT DO YOU...YES, YES I KNOW ABOUT THE PARADE TOMORROW. I'M IN IT. I...WHAT?

YOU WANT JEWELS? DIAMONDS? *THERE!?* YOU'RE CRAZY. I CAN'T...

...YES, OF COURSE I WANT THE CHECKS, SHELDON.

ALL RIGHT. ALL RIGHT. I'LL BE LOOKING FOR YOU.

AND I'LL BE THERE AS WELL, COUNCILMAN.

READY, AND WAITING FOR YOUR FIRST FALSE MOVE.

THE NEXT AFTERNOON, ON FIFTH AVENUE...

I DUNNO ABOUT THIS, TURK.

I MEAN, THIS HERE SUIT MAKES ME FEEL STOOPID.

SUIT'S GOT NOTHIN' TO DO WITH THAT.

LISTEN, GROTTO. THIS IS THE FIRST CONTRACT WE'VE LANDED IN MONTHS. AND IF WE PULL IT OFF, WE'LL BE IN GOOD WITH THE KINGPIN AGAIN. SO KEEP YER EYES PEELED FER THAT SHELDON KID.

AND SHADDUP.

EYES FRONT, LUKE. CHERRYH'S THE ONLY LEAD WE HAVE TO MURDOCK, AND WE CAN'T AFFORD TO--

ARE YOU--?

YEAH.

HEY! ARE YOU--?

NO.

THERE'S CHERRYH, HANDING OUT BAGS OF JELLYBEANS TO THE KIDS. THEY'RE MAKING A LOT OF NOISE, BUT I SHOULD BE ABLE TO PICK OUT SHELDON'S NASAL TWANG WHEN HE...

A VERY SPECIAL BAG FOR *YOU*, SON.

AND THE *CHECKS*...

RIGHT HERE.

AH!

ME FIRST!

ME.

WHAT THE-- THAT KID, HE--

COME BACK HERE! HEY!

THAT'S HIM, GROTTO! THAT'S SHELDON!

LET'S DO IT.

SHELDON STILL HAS THE CHECKS. GOOD. I'LL JUST SLIP AWAY AND SWITCH TO...

AW, NO. PLEASE. NOT THEM. NOT NOW.

LUKE! IT'S HIM!

WHO?

MURDOCK! IT'S MURDOCK!

WHERE?

THERE!

WHERE'D HE GO?

MUST BE IN THAT ALLEY. BUT WHY?

DON'T WORRY ABOUT MURDOCK. HE'S SAFE.

YOU CAN GO HOME NOW.

DAREDEVIL?!

DAREDEVIL, I'VE ADMIRED YOU FOR YEARS, BUT SOMETHING FISHY IS GOING ON--

--AND I WANT TO KNOW WHAT IT IS.

DON'T MAKE ME HURT YOU.

BACK OFF, SON. I'M IN A HURRY.

I WARNED YOU.

HEY! NOT BAD!

SON, I DON'T WANT TO FIGHT. BUT IF IT'S THE ONLY WAY TO GET PAST YOU--

--I'LL TRY TO MAKE IT QUICK!

MISSED! YOU'RE PRETTY GOOD YOURSELF.

THANKS!

YOU LITTLE WORM! YOU *SWALLOWED* THE JEWELS?!

I BROKE MY TOOTH! I BROKE MY TOOTH! *MA!*

THERE HE IS! THERE!

HE'S GETTIN' AWAY, TURK! HE'S CLIMBIN' THAT BIG FROG!

GUESS WE BLEW IT, HUH?

IF HE CAN CLIMB IT, SO CAN WE.

SOMETHIN' TOLD ME YOU'D SAY THAT.

SHADDUP.

VERY NICE. WHAT DO YOU CALL THAT MOVE?

HMM. HARDLY TRADITIONAL, BUT IT WORKS.

DUCKING.

LOOK, I HATE TO BE RUDE--

--BUT I'VE GOT PLACES TO BE.

HE'S GETTING AWAY!

TICKERTAPE IS JAMMING MY RADAR. HAVE TO LISTEN FOR...

THERE THEY ARE. SCRAMBLING AROUND ON SOMETHING RUBBERY-- MAYBE TWENTY FEET FROM THE GROUND.

THAT'S NOT FAIR! WE CAN'T CLIMB BUILDINGS LIKE THAT!

SHOOT HIM, GROTTO! SHOOT HIM!

A BALLOON OF SOME SORT.

OH, WELL, HOPE IT'S STURDY...

OOF!

WHUMP

FALLING! I'M GONNA DIE!

UFF!

'BOUT TIME I GOT TO DO SOMETHING.

TAMMI LU! I DONE IT FOR TAMMI LU!

I HATE TO ASK, DD -- BUT WHAT IS GOING ON HERE? WHO IS THIS GUY?

HE'S A BLACKMAILER.

WHO'S TAMMI LU?

SHE'S MY ***SISTER***. MY SWEET, BEAUTIFUL SISTER WHO'S NEVER DONE NOTHING TO NOBODY IN HER LIFE!

ALL SHE'S EVER CARED ABOUT IS HER ***DANCING***. AND SHE LANDED A PART IN A SHOW -- A BIG SHOW -- THAT WOULDA MADE HER FAMOUS.

BUT HER LEGS -- SOMETHING'S WRONG WITH THEM AND SHE NEEDS AN OPERATION. AND THAT BOSS OF HERS, HE FINKED OUT ON PAYING HER INSURANCE. JUST UP AND REPLACED HER WITH SOME RUSSIAN CHICK. JUST LIKE THAT.

SO I THOUGHT I COULD RAISE THE BUCKS TO GET HER LEGS FIXED, BUT I ***FAILED*** -- AND NOW TAMMI LU WILL NEVER... DANCE... AGAIN...

WHAT DO YOU SAY, FIST?

I SAY WE HELP. AFTER WE FIND MURDOCK, THAT IS.

MURDOCK IS ALL RIGHT. HE ASKED ME TO 'KIDNAP' HIM, JUST TO GET HIM AWAY FROM YOU TWO.

SHELDON -- THE CHECKS.

SURE. HERE THEY...

UH OH.

MUST'VE SLIPPED OUT WHEN I FELL. OH, GEE. WITH THE WIND LIKE IT IS, AND ALL THAT TICKERTAPE, YOU'LL NEVER FIND...

OH, GEE...

A MIDTOWN SKYSCRAPER, LATE THAT NIGHT...

SO THERE I SIT MINDIN' MY OWN BUSINESS, AND IN STRUTS THIS BABE WITH LEGS THAT GO UP TO HER NECK. I I MEAN, CLASS-A MERCHANDISE.

RIGHT AWAY SHE SPOTS ME AND SHE SLIDES UP TO THE BAR AND GIVES ME A LOOK THAT'D STOP A TRUCK AND SHE SEZ, "YOU'RE LOOKIN' LIKE MY KINDA MAN!"

Y'SEE, THAT'S HOW IT IS WITH ME AND WOMEN. THEY AIN'T GOT NO CHOICE ABOUT IT. THEY'RE DRAWN TO ME, LIKE...

YOU CAN STOP BENDING THE KID'S EAR, MICK. YOU'RE RELIEVED.

GOOD THING, TOO. I GOT A SPANISH CUTIE WAITIN' FOR ME UPTOWN.

SOMETHIN' WRONG, KID?

THOUGHT I SAW SOMETHING.

NUTS. YOU GOT A CASE OF NERVES, IS ALL. AIN'T NOBODY DUMB ENOUGH TO TRY TO BREAK INTO *THIS* BUILDING.

YOU'RE DUE TO PUNCH OUT IN FIVE, MICK. SO GO.

LIKE I SAID. NERVES. ANOTHER WEEK ON THE JOB AND YOU'LL BE OKAY.

COULD'VE SWORN I SAW SOME-THING...

WHAT HAPPENED TO THE LIGHTS?

MUST'VE SHORTED OUT. LEAST THE ELEVA-TOR'S STILL MOVING.

REMINDS ME OF WHEN I PULLED MY FIRST HEIST. IT WAS A VAULT JOB IN JERSEY AND IT WAS DARK THERE TOO.

THING IS, I DIDN'T EX-PECT THAT SECRETARY TO BE WORK-IN' LATE, AND SHE SURE DIDN'T EX-PECT ME.

BUT WE WORKED IT OUT, Y'KNOW?

IT'S MY CURSE. WOMEN ARE DRAWN TO ME, LIKE MOTHS TO THE

SHK YK

MICK?

CUT IT OUT, MICK. THIS IS SCARY.

MICK!

OH, NO, NO.

SHKKK

PLEASE BE SEATED, ELEKTRA.

I HAVE BEEN EXPECTING YOU.

WE HAVE MUCH TO DISCUSS.

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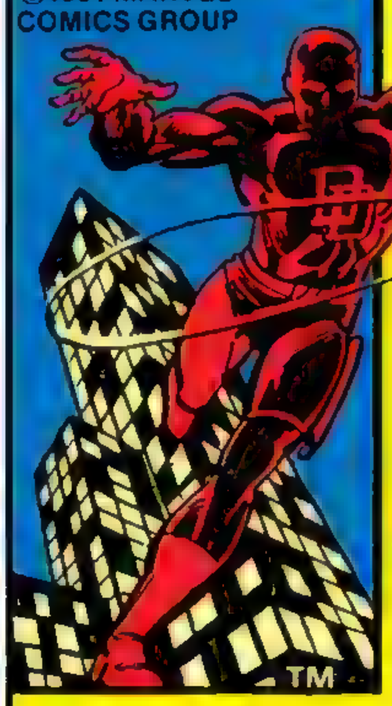


DAREDEVIL®

APPROVED BY THE COMICS CODE AUTHORITY

... SOMEBODY HAD TO WIN!

Stan Lee presents

SPIKED!

FRANK MILLER · KLAUS JANSON · DENNY O'NEIL

JOE ROSEN JIM SHOOTER

I'M *SORRY*, HONEY. JUST PUT THE CASSEROLE IN THE FRIDGE AND WE'LL HAVE IT TOMORROW, OKAY?

NO, DON'T WAIT UP. THIS COULD TAKE AWHILE.

ANY TIME THIS WEEK, MISTER.

I KNOW I PROMISED TO COME HOME EARLY TONIGHT. BUT I JUST GOT A LEAD ON A REALLY IMPORTANT STORY. THE *CHERRYH* THING.

HONEY, I HAVE TO GO. SORRY. I LOVE YOU. BYE.

TAP TAP

NO SMOKIN'.

IN THIS DIVE?

OKAY, OKAY...

OPINION

YER LATE. MISSED THE BEST PART. THINGS JUST BLOWED UP REAL GOOD.

YOU BROUGHT THE MONEY?

I BROUGHT IT. TWO BILLS.

EXIT

BUT FIRST-- WE TALK.

SURE, SURE. JUST HOPE YA 'PRECIATE THE CHANCE I'M TAKIN'. IF THE *FAT MAN* KNEW I WUZ HERE--

--I'D BE COLD MEAT.

THE MOB'S GOT *MUCHO DINERO* INVESTED IN THAT CHERRYH GUY. BIG BUCKS. AND THEY--

OW.

YOUR FRIEND IS DEAD, MR. URICH.

MOVE, OR SPEAK--

--AND YOU WILL JOIN HIM.

IN SEVERAL WEEKS, THE PEOPLE OF NEW YORK CITY WILL ELECT A NEW MAYOR.

HE WILL BE RANDOLPH WINSTON CHERRYH, AND AS MAYOR, HE WILL SERVE THE INTERESTS OF MY EMPLOYER.

YOU WILL DO NOTHING TO STOP THIS.

YOU WILL CEASE YOUR INVESTIGATION OF CHERRYH AND OF HIS COMMITMENTS TO ORGANIZED CRIME.

YOU WILL SIT NOW AND WATCH THE MOVIE.

AND YOU WILL THINK ABOUT HOW VERY VULNERABLE YOU ARE.

EXIT

My name is Ben Urich. I'm a reporter.

This is my story.

The cops ask all their usual questions. I answer them as best I can.

But I'm still shaking, three hours later, and the shadows no longer seem empty in my office at the NEW YORK DAILY BUGLE.

I decide to call MATT MURDOCK.

MATT? BEN.

I NEED YOUR HELP. NOW.

Let me tell you about Matt Murdock. It's one of my better pieces.

It starts with a studious young boy who was struck across the eyes by a unique radioactive isotope.

Boy Blinded in Bizarre Accident

He was BLINDED -- but the radiation mutated his nerve centers, amplifying his remaining senses to superhuman levels.

Medical Report

Patient
Address Apt. no
State

Matt went on to become one of the nation's most prominent attorneys. But some inner drive for justice compelled him to fight crime on the street--and make this town a bit safer for people like you and me.

Masked Hero Saves Child

Like I said, one of my better pieces. Great copy. Pulitzer Prize material.

But it'll never see print.

Maybe I'll pull the Matt Murdock story out of my files once in a while, and think about that Pulitzer. But I won't blow his cover.

It's worth too much to me to know that in this city where crime and corruption are as thick as roaches in last week's garbage, there's one man like DAREDEVIL.

BEN, YOU'VE GOT TO STOP SMOKING THOSE CIGARETTES.

THEY'LL KILL YOU.

BAD CHOICE OF WORDS, MATT.

I'VE JUST BEEN THREATENED--BY SOME KILLER BROAD WHO'S WORKING FOR THE *KINGPIN*.

DESCRIBE HER.

DIDN'T GET A LOOK AT HER. BUT THEN, A VISUAL DESCRIPTION WOULDN'T DO YOU MUCH GOOD, WOULD IT?

NOT MUCH. WHAT ABOUT HER VOICE?

SHE HAD AN ACCENT. EUROPEAN. MEDITERRANEAN, I THINK.

AND SHE HAD A WEAPON. LIKE A BIG FORK. ABOUT THIS L... UH, ABOUT TWO FEET LONG.

ELEKTRA!

ELEKTRA...

YOU KNOW HER?

I KNEW HER. YEARS AGO.

WE MEANT A GREAT DEAL TO EACH OTHER.

SURE KNOW HOW TO PICK 'EM, DON'T YOU?

SHE'S NOT THE WOMAN I FELL IN LOVE WITH. NOT ANY MORE.

SHE'S A MERCENARY-- A COLD-BLOODED *KILLER*. AND IF SHE'S OPERATING IN *MY* CITY--

--IT'S UP TO ME TO STOP HER.

WILL YOU BE ABLE TO?

MATT?

Gone.

His favorite trick.

Three cups of coffee into the next morning I get a phone call from the man himself. Randolph Winston Cherryh, candidate for mayor.

I meet him at a midtown muscle factory.

...AN ERA OF NATIONAL RENEWAL, MR. URICH. TO MEET OUR DESTINY, WE MUST BE *FIT*. WE MUST HAVE HEALTHY MINDS-- AND HEALTHY BODIES.

YEAH, WELL...

YOU'RE A MESS, URICH. JUST LOOK AT YOU.

TEN MINUTES WITHOUT A CIGARETTE AND YOU'RE COUGHING YOUR LUNGS OUT.

KOFF KOFF

TWENTY MINUTES, YOU TEND TO RAMBLE.

HOW OLD ARE YOU, URICH? FORTY? YOU'LL NEVER MAKE FIFTY IF YOU DON'T TAKE CARE OF YOURSELF.

AND YOU'LL NEVER MAKE FORTY-ONE IF YOU DON'T SMARTEN UP.

DO YOU UNDERSTAND WHAT I'M SAYING, URICH?

WE HEARD HIM GIVE YOU SOME GOOD ADVICE, URICH.

YOU HEAR THAT, GENTLEMEN? YOU HEAR THE COUNCILMAN THREATEN ME?

BUT I NEVER EXPECTED YOU TO SAY IT IN FRONT OF WITNESSES.

YOU NEED AN INTENSIVE PROGRAM OF PHYSICAL EXERCISE.

LET'S GET STARTED.

OOF!

BUT BE CAREFUL NOT TO START TOO FAST. TRY SOMETHING LIGHT--

--LIKE, SAY, FOUR HUNDRED POUNDS.

C'MON, URICH. STRETCH THOSE BICEPS.

N...NO... PLEASE...

I CAN'T-- BREATHE--

FAPP

KLNGGG

HE'S HEFTING FOUR HUNDRED-- LIKE IT WAS FIFTY!

SO *STOP* HIM, ARNIE!

HE'S VIOLATING OUR CIVIL RIGHTS!

WHFFF!

GET THIS THING OFF ME, ARNIE!

SURE! ANYTHING'D BE BETTER THAN MESSIN' WITH HIM!

EXECUTIVE HEALTH SPA

THANKS, DD. I REALLY THOUGHT IT WAS ALL OVER BACK THERE.

SHHH!

BEAUTIFUL.

CHERRYH'S ON THE PHONE-- WITH THE *KINGPIN* --SHOUTING SO LOUDLY THAT I HARDLY NEED MY SUPER-SENSITIVE EARS TO HEAR HIM.

HE'S SETTING UP A MEETING...TOMORROW, AT A CAFE IN LITTLE ITALY...

GUESS YOU PUT A SCARE IN HIM, HUH?

MATT--THIS IS JUST WHAT WE'VE BEEN WAITING FOR! ALL WE NEED IS PICTURES, OF CHERRYH AND THE KINGPIN...

RIGHT. THEN WE-- OH, NO!

AS MATT MURDOCK, I'M DUE IN *COURT* TOMORROW. NO WAY I CAN SKIP THAT HEARING.

THERE WILL BE OTHER CHANCES, BEN.

LIE LOW UNTIL YOU HEAR FROM ME. DON'T DO ANYTHING STUPID.

So I'm stupid. So sue me.

After four hours of sitting and staring at the restaurant my stomach is growling so loudly it will blow my cover.

Then I get lucky. A limo pulls up to the curb and a man steps from it.

KLIK

No, not a man. A seven foot, five hundred pound HULK.

It's HIM. The Big Man. The lord and master of organized crime from New York to Tampa Bay.

The KINGPIN.

KLIK

Twenty minutes pass while I think about how a Pulitzer prize would look on my desk.

I try not to think about how I'd look on a slab.

Then Cherryh arrives. In my mind I'm polishing my Pulitzer.

KLIK

I'm ready to leave when I catch a commotion out of the corner of my eye. Somebody's trying to push herself through the window.

Just a derelict. A crazy old bag lady.

Or is it?

URICH'S FIRST LAW OF JOURNALISM: If it's not supposed to be there, it's a lead.

Maybe it'll take you to the story of a lifetime.

Or maybe it'll just take you to the subway.

URICH'S SECOND LAW OF JOURNALISM: When in doubt, take a picture.

A bag lady. Just a lousy, smelly bag lady.

I was expecting maybe royalty?

She scrambles away and leaves me sitting in the sewage.

Oh, well. Anything to further the holy cause of the Fourth Estate.

Too bad my wife doesn't see it that way.

WE CAN'T GO ON LIKE THIS, BEN. YOU'RE KILLING YOURSELF.

IT'S NOT LIKE THAT, HONEY.

IT'S JUST THAT THIS STORY IS SO IMPORTANT...

SO WAS THE LAST ONE, BEN. AND THE ONE BEFORE THAT. I HARDLY EVER SEE YOU ANYMORE.

ARE YOU AVOIDING ME? IS THAT IT?

AVOIDING YOU?!

HONEY, DON'T BE SILLY.

I JUST WANT TO GET US OUT OF THIS ROACH TRAP OF AN APARTMENT. GET US THAT HOUSE IN WESTCHESTER.

IF YOU'D JUST BE WITH ME MORE...THAT'S ALL I WANT.

I DON'T MEAN TO NAG, BUT--STOP THAT.

I'M SERIOUS.

TICKLES.

STAYING HOME TONIGHT?

WILD HORSES COULDN'T DRAG ME AWAY.

OR THE DALLAS COWBOY CHEER-LEADERS.

RINGGG

YEAH, YEAH, IT'S ME. *WHAT?*

WHERE?

I'LL BE THERE IN TWENTY MINUTES.

I cab it to a Times Square diner.

STILL SMOKING THOSE WEEDS, EH, BENNY BOY?

BET YOUR LUNGS LOOK LIKE SOMETHING DIED IN THEM.

DON'T LET IT MAKE YOU BITTER.

WHAT'VE YOU GOT?

CLEAN LUNGS. PINK AS A BABY'S BOTTOM.

ALSO, A TIP FOR YOU THAT'S WORTH THREE BILLS, EASY.

Y'SEE, CHERRYH'S GOT HIMSELF A *LADY*--A SECRET LADY HE MEETS TWICE A WEEK IN THAT HOTEL 'CROSS THE WAY.

JUST TO WORK OFF TENSION, Y'KNOW?

ANYWAY, HE *TALKS* TO HER--'BOUT HIS MARRIAGE, HIS JOB. EVERYTHING.

AND SHE'S MAYBE WILLING TO TALK TO YOU.

MAYBE.

DAREDEVIL??

BACK OFF, RED. I'LL SLICE YOU AND DICE YOU.

SUDDENLY EVERY SMALL-TIME OPERATOR IN TOWN IS BURSTING WITH NEWS ABOUT CHERRYH'S "SECRET LADY!"

WHICH MEANS EITHER THE KINGPIN'S BEEN VERY, VERY SLOPPY--WHICH HE *ISN'T*--

--OR HE WANTS US TO GO INTO THAT HOTEL.

WHICH MEANS IT'S A TRAP.

PROBABLY FILLED WITH MEN, AND GUNS...

OOF!

SIT TIGHT, BEN. I'LL CHECK IT OUT.

SURE. I'M NO HERO.

Subtle he's not.

THWAK

WHUD

CHOK

More like a one-man swat team.

KLUGG

BLAM

BLAMM

WHOK

Then, abruptly...

Silence.

Don't do this to me, Matt.

Come to the window.

Tell me everything's okay.

Matt...

KRE'SSHH

I don't recognize the lady's face. But her sticker--that I've seen before. In the theatre.

She's the Kingpin's chief assassin--

ELEKTRA.

KTANNG

Lovers turned enemies--battling for the fate of an entire city.

Talk about your great copy.

Three flights up I'm wheezing and my chest is a blast furnace.

Lousy cigarettes. They'll be the death of me.

You'd never know what they were to each other, unless you saw their faces--

--and glimpsed pain and anger far more personal than it should be.

He doesn't want this, I can tell.

He wants to hold her, to kiss her, to caress her--to make every part of her soft and loving.

KLUGG

THWAKKK

WHOKKK

SKREK

CHOK

SMEK

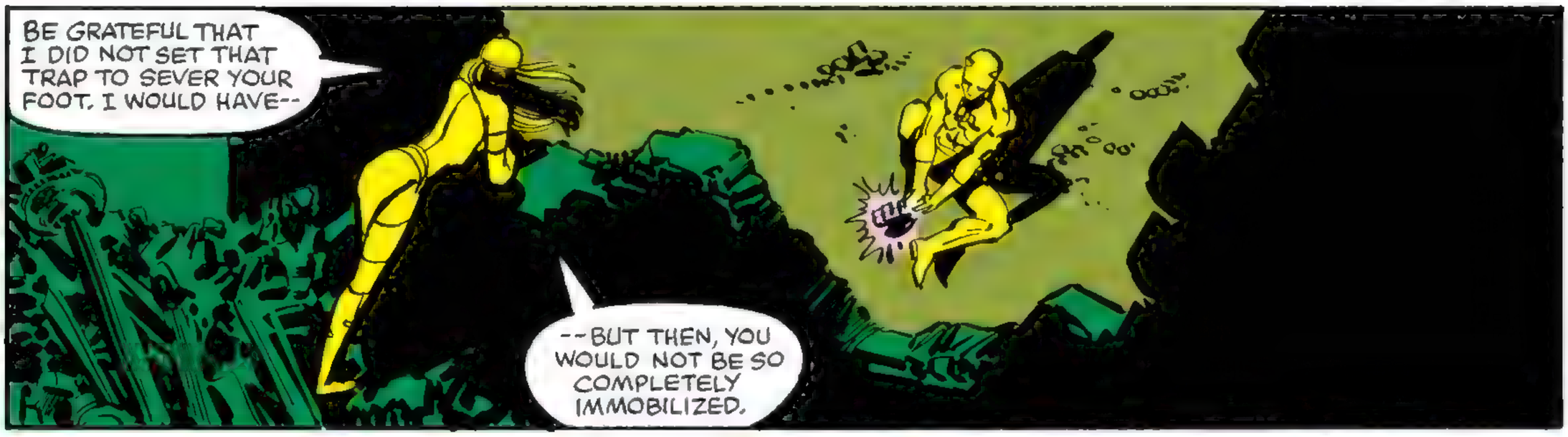
ELEKTRA-- YOU'VE *FORCED* ME--

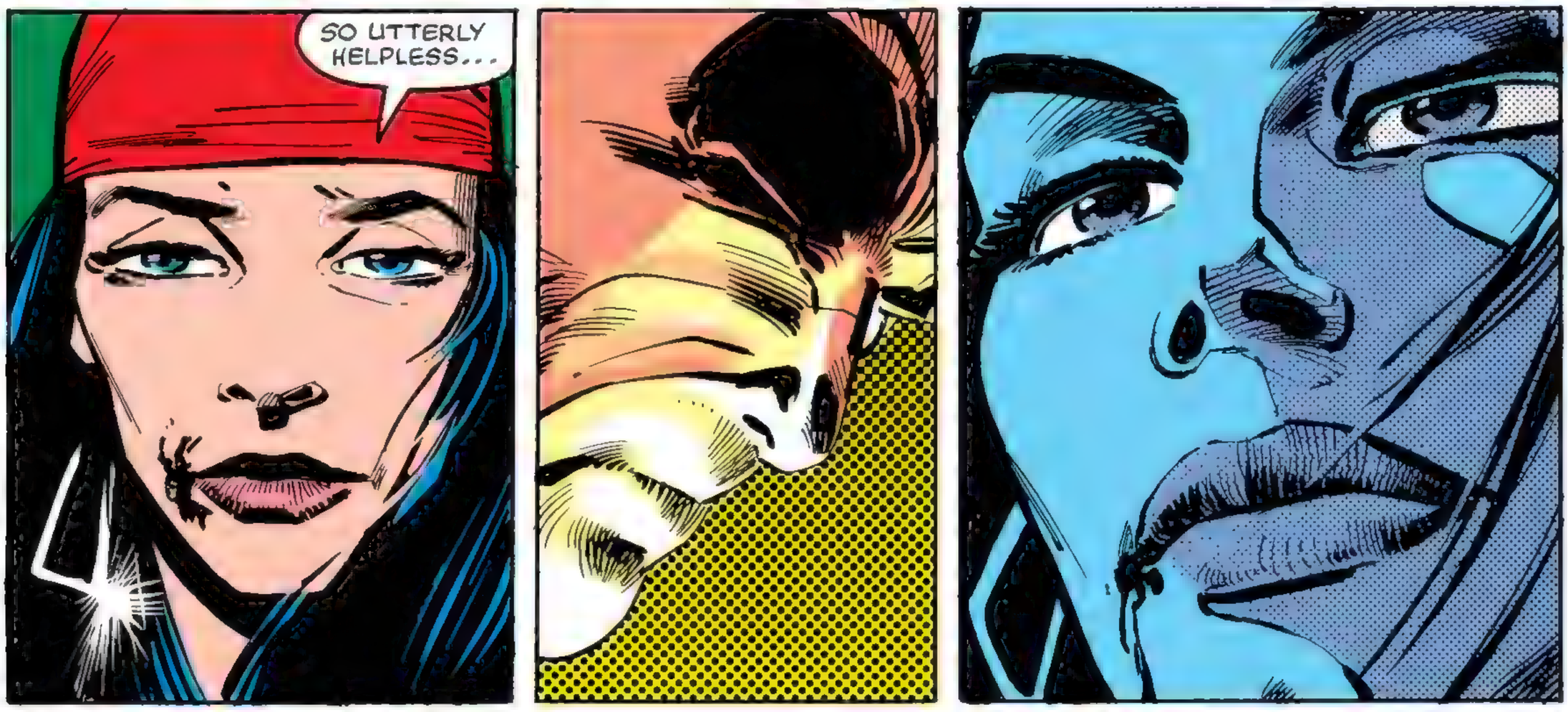
NO. I HAVE *TRICKED* YOU--

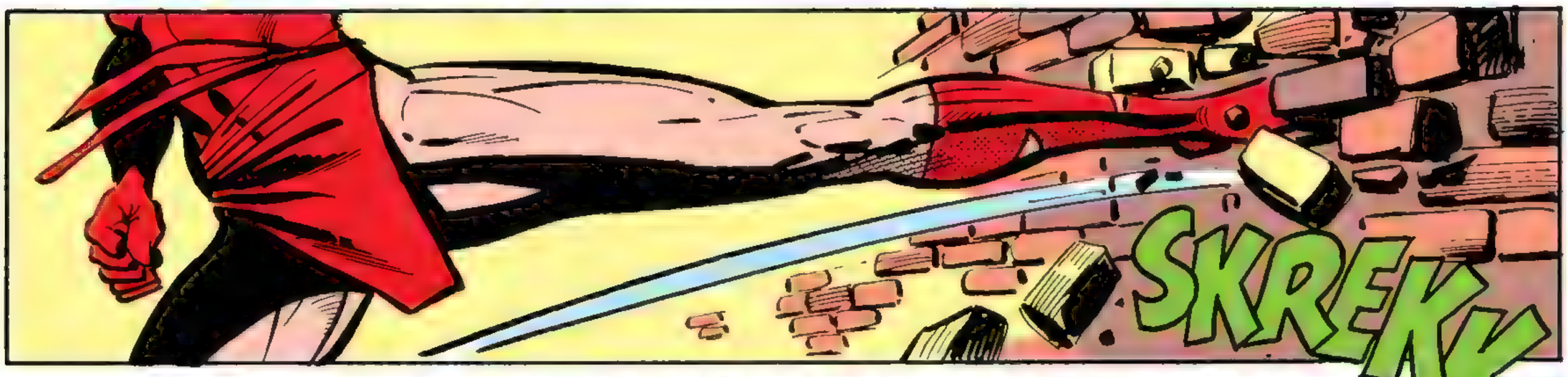
TRAPPED YOU--

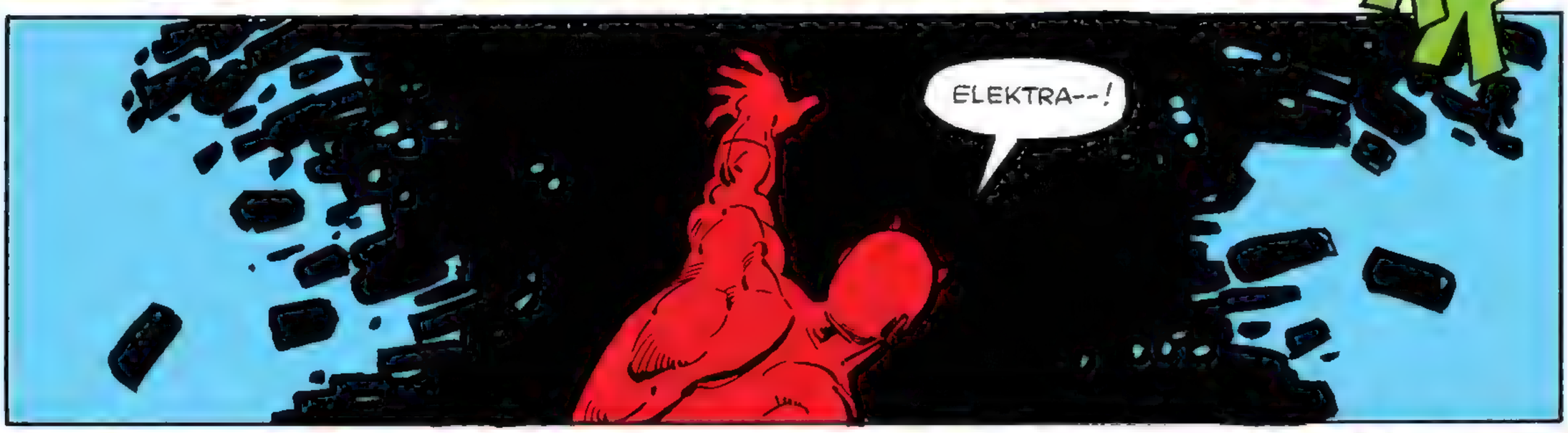
CRUMP

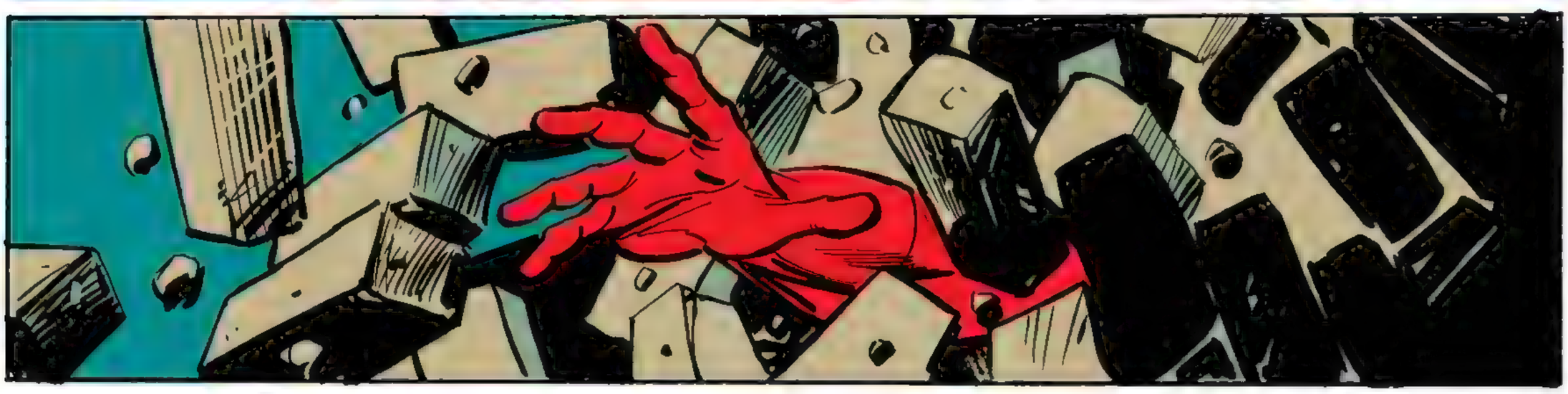
SNAP


BE GRATEFUL THAT I DID NOT SET THAT TRAP TO SEVER YOUR FOOT. I WOULD HAVE--
--BUT THEN, YOU WOULD NOT BE SO COMPLETELY IMMOBILIZED.


SO UTTERLY HELPLESS...

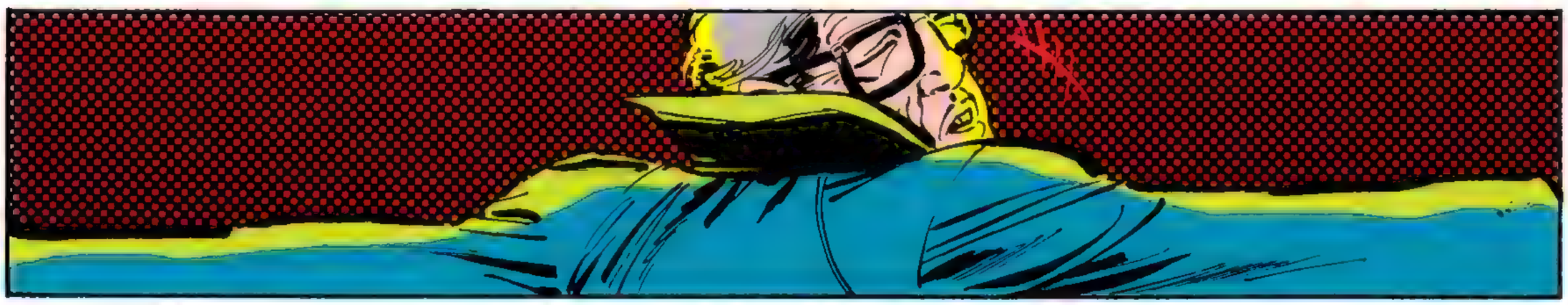

SKREKK

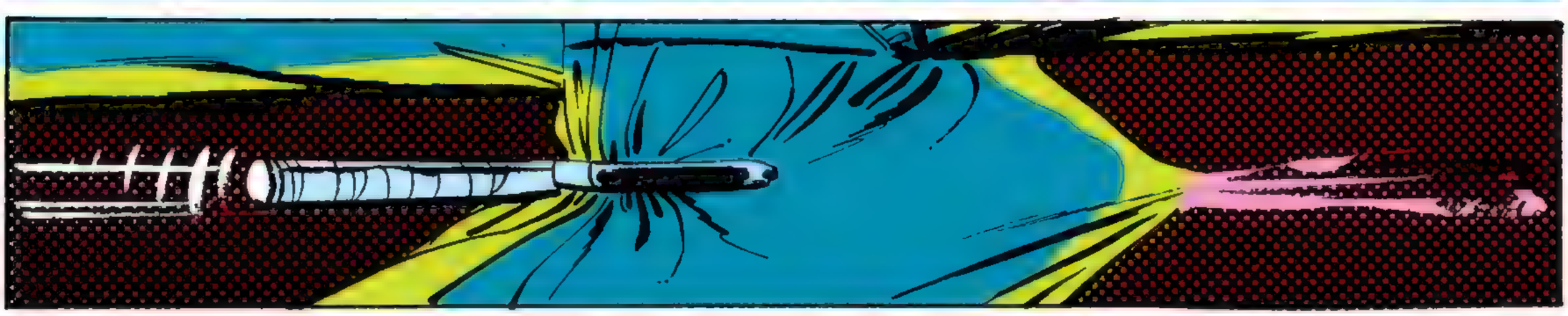

ELEKTRA--!



KOFF

KOFF





Lousy cigarettes...

NEXT ISSUE: THE DAMNED

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DAREDEVIL®

THE MAN WITHOUT FEAR!

HELL ISN'T HOT. IT'S COLD.

AHHHKK

THE QUEEN, SHE DIDN'T PLEASE ME.

SO SHE'S DEAD.

IT'S COLD AND DAMP AND FOUL, AND IF THEIR STOMACHS DIDN'T HURT, ITS INMATES WOULDN'T KNOW THAT THEY AREN'T QUITE DEAD.

WHO'S GONNA BE MY *NEW* QUEEN?

YOU. YOU'RE A PRETTY ONE.

THEY SHOVE CLOSER TOGETHER, THEY KNEEL ON SORES AND BLISTERS...

WHAT'S THIS? A RING. A SHINY WEDDING RING.

IT'S MINE NOW.

...AND THEY WORSHIP THEIR KING.

YOU ARE MINE--

--BODY AND SOUL.

STAN LEE PRESENTS

THE DAMNED

MILLER	JANSON	ROSEN	O'NEIL	SHOOTER
STORY & ART	FINISHED ART & COLORS	LETTERS	EDITOR	ED-IN-CHIEF

HIGH ABOVE, LIFE GOES ON. AND SO DOES CRIME.

LET'S SEE... OR, BETTER YET, LET'S *SMELL*.

SNIFF UH-HUH. PRINTER'S INK MIXED WITH SWEAT...

ADD TO THAT THE RUSTLING OF THICK PAPER, AND YOU'VE GOT *MONEY*. THROW IN THREE RACING HEARTBEATS, MIX WELL--

-- AND YOU'VE GOT *NERVOUS DESPERADOES*.

GOOD OLD HYPERSENSES. I MAY BE *BLIND*, BUT I GET BY.

FIFTY FER ME. FIFTY FER GROTTO. FIFTY FER ZEKE.

FIFTY FER ME. FIFTY FER...

YOU'RE FORGETTIN' SOMEBODY, TURK.

THE *KINGPIN*.

NUTS. WHY CUT *HIM* IN?

YOU KNOW THE SCORE. HE RUNS THE MOBS. HE GETS HIS CUT.

SO WE SKIP HIS CUT THIS TIME OUT. WHAT'S HE GONNA DO ABOUT IT?

FIFTY FER THE KINGPIN. FIFTY FER ME. FIFTY...

AW, NO...

KRESSHH

DAREDEVIL!

ME, I GIVE UP.

SOUNDS LIKE A GOOD IDEA TO ME, TURK.

TURK...

SHADDUP, GROTTO. AIN'T YOU HEARD?

COUPLE WEEKS BACK, DD GOT HIS FOOT STUCK IN A BEAR TRAP.

HE'S A *GIMP.*

AIN'T NO *GIMP* TAKIN' ME *URRFF*

WHOK

NEVER LEARNS, DOES HE?

HOW ABOUT YOU, GROTTO? YOU GOTTEN ANY SMARTER?

OOF!

GUESS NOT.

ME, I'M SMART.

REAL SMART.

REG'LAR EINSTEIN.

LATER...

...THEN THAT LADY ASSASSIN BEAT UP *DAREDEVIL* AND THEN SHE WENT AFTER *YOU?* WOW!

MUST'VE BEEN EXCITING!

DAILY BUGLE

SCARY IS WHAT IT WAS, KID. THOUGHT I WAS DEAD.

SPENT TWO WEEKS BREATHING THROUGH A TUBE AND THINKING ABOUT HOW STUPID IT WAS FOR A SECOND-RATE REPORTER TO PLAY HERO.

IN USE

YOU MEAN...?

YEAH. SOON AS I GOT BACK TO THE OFFICE, I TOOK THAT ASSASSIN'S ADVICE AND SPIKED THE *CHERRYH* STORY.

BUT-- IT'S SUPPOSED TO BE REAL *IMPORTANT,* ISN'T IT, MR. URICH? IF CHERRYH WINS THE ELECTION...

...NEW YORK WILL HAVE A GANGSTER FOR A MAYOR.

TOUGH. IT'S NOT MY FIGHT. NOT AFTER WHAT I'VE BEEN THROUGH.

THEN WHY DEVELOP THE PICTURES?

I'LL SELL THEM TO JAMESON FOR INVENTORY. I CAN USE THE BUCKS.

NICE SHOT OF THE KINGPIN HERE. AND CHERRYH.

WHO'S THIS?

JUST A BAG LADY WHO SEEMED TO HAVE A THING FOR THE KINGPIN. MIGHT AS WELL TOSS...

WAIT A SECOND. THAT ALMOST LOOKS LIKE...NAW, IT COULDN'T BE...

KID, RUN DOWN THE HALL AND GET ME MY *KINGPIN* FILE. NOW.

SOON...

WOULDA' THOUGHT YOU HAD OTHER WAYS OF GETTIN' AROUND AT TIMES LIKE THIS, LIKE A "*DAREMOBILE*," OR SOMETHIN'... HA HA... HEH...

WELL, HERE WE ARE.

UH-UH. NO WAY I'M COLLECTIN' ON THIS FARE, MR. DAREDEVIL!

I THANK YOU. MY FOOT THANKS YOU.

YOU KIDDIN'? WAIT'LL I TELL THE GUYS!

HEY--YOU DON'T HAVE TO TAKE THE *SUBWAY!* I'D BE HAPPY TO...

THAT'S OKAY. REALLY.

THIS IS WHERE YOU FOLLOWED HER?

YEAH. RIGHT DOWN THIS ABANDONED STRETCH OF TRACK.

YOU SURE IT'S HER?

NO. BUT THE RESEMBLANCE IS THERE.

AND THEY NEVER DID FIND HER BODY, YOU KNOW.

I KNOW, BUT I HADN'T EVEN HOPED THAT, AFTER ALL THESE MONTHS--

--THE KINGPIN'S WIFE MIGHT STILL BE ALIVE.

FOR YEARS, HIS LOVE FOR VANESSA WAS ALL THAT HELD THE KINGPIN BACK. BUT THEN THAT BUILDING COLLAPSED AROUND HER--

--AND HE'S BEEN UPPING THE CRIME RATE EVER SINCE.

HMM. THAT PIPE LOOKS PROMISING.

YOU THINK IF WE FIND HER THE KINGPIN WILL GO STRAIGHT?

NO. BUT THAT REALLY DOESN'T MATTER.

SHE WAS THE INNOCENT VICTIM OF A DEADLY POWER STRUGGLE. I HAVE TO FIND HER.

AND THERE'S ANOTHER REASON. I MIGHT BE ABLE TO...

SHHH!

I WASN'T SAYING ANYTH...

MOVEMENT-- AROUND THIS PIPE.

WE'RE BEING WATCHED.

LOTS OF RATS, DOWN THIS DEEP...

RATS DON'T HAVE HUMAN HEARTBEATS, BEN.

OKAY, OKAY.

HEY, LOOK AT TH... CHECK THIS OUT, MATT. PIPE GOES STRAIGHT DOWN, MAYBE A HUNDRED FEET, AND IT'S LIT.

WARM, TOO.

REALLY? FEELS COLD TO ME.

I'M GOING DOWN THERE.

YOU'RE GOING HOME.

BE CAREFUL, MATT. BE VERY CAREFUL.

'CAUSE EVEN THOUGH I'D GET TO WRITE THE STORY OF YOUR SECRET IDENTITY, IF YOU WERE PUT OUT OF ACTION--

--I'D RATHER YOU WEREN'T.

HEY, WHAT'S A PULITZER PRIZE BETWEEN FRIENDS, ANYWAY?

TAKK

THE MIDTOWN OFFICES OF NELSON AND MURDOCK...

...WE CANNOT SUBSTANTIATE THE CHARGES MADE, IN RECENT EDITIONS OF OUR NEWSPAPER, AGAINST RANDOLPH WINSTON CHERRYH,

WITH THESE WORDS, J. JONAH JAMESON, PUBLISHER OF THE *NEW YORK DAILY BUGLE*, TODAY RETRACTED HIS CLAIMS THAT COUNCILMAN CHERRYH'S CAMPAIGN WAS SPONSORED BY ORGANIZED CRIME.

WITH FIVE PERCENT OF THE ELECTION RETURNS IN, CHERRYH IS NOW LEADING IN EVERY DISTRICT...

THEN-- I GUESS IT'S ALL OVER.

I'M SORRY, FOGGY. YOU AND MATT, YOU WORKED SO HARD AT DEFENDING THE *BUGLE*...

SURE WE DID. AND WE MIGHT HAVE WON IT, BECKY. WE'RE GOOD LAWYERS-- THE *BEST*--

-- BUT YOU CAN'T DEFEND A CLIENT WHO FOLDS ON YOU.

THING IS, THERE'S MORE AT STAKE THAN THE REPUTATION OF *NELSON AND MURDOCK*. IF THE PEOPLE ELECT CHERRYH TONIGHT, THEY'LL BE HANDING THIS TOWN TO THE MOBS, AND THEY WON'T EVEN KNOW IT.

WHERE IS MATT, ANYWAY?

I DON'T KNOW. I TRIED HIM AT HOME.

FUNNY HOW HE DOES THAT. JUST UPS AND DISAPPEARS, FOR DAYS AT A TIME.

SOMETIMES I WONDER...

FAR BELOW...

GONE!

IT'S GONE!

IT'S GONE!

IT'S JUST GONE--JUST LIKE THAT!

IT'S GONE!...

WHAT--WHAT DO YOU MEAN?

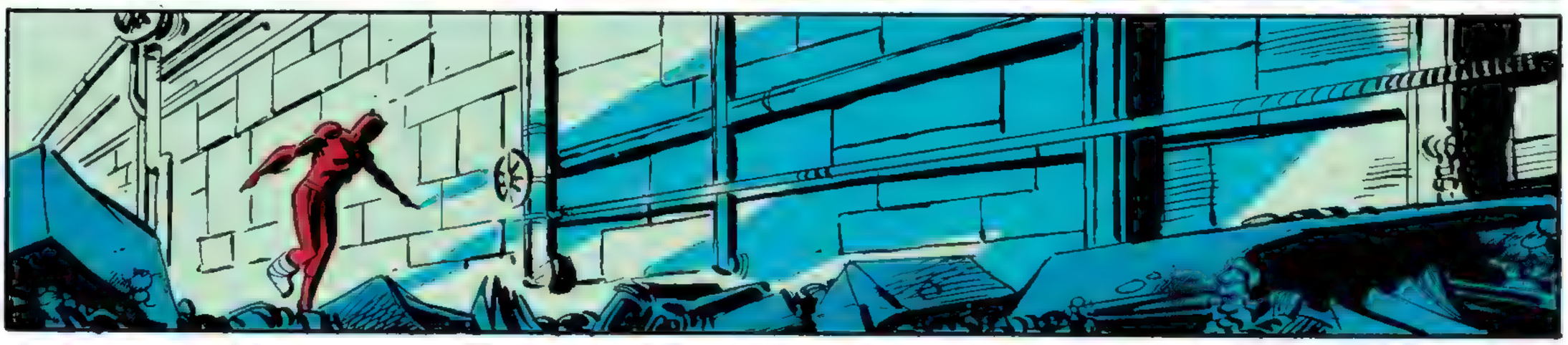
CAN'T YOU SEE? YOU BLIND?

MY LEG--THE MONSTER BIT IT OFF AND ATE IT!

AND NOW IT'S GONE...

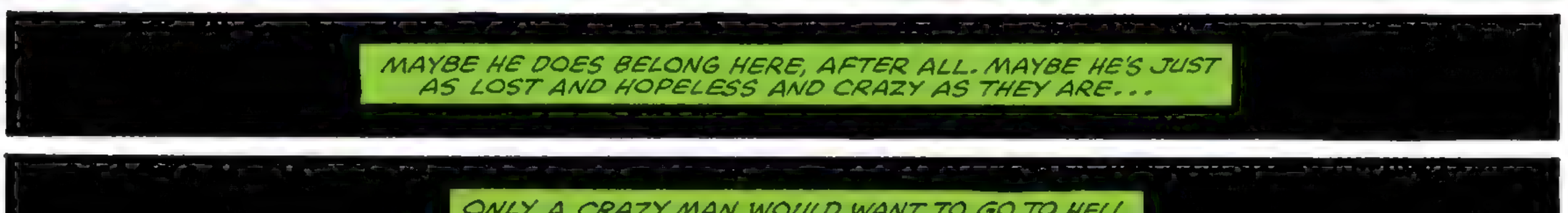
HA HA HA HA HA

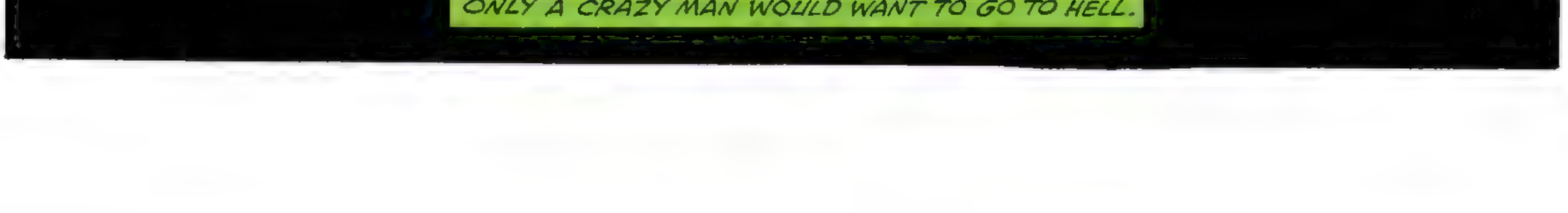
HE'S NOT LIKE THEM. HE DOESN'T BELONG HERE.



HE'S STRONG. HE'S ALONE. AND HE ISN'T SCARED.

DOESN'T FIGHT, EITHER. JUST FOLDS UP AND LETS THEM HAVE HIM.





MAYBE HE DOES BELONG HERE, AFTER ALL. MAYBE HE'S JUST AS LOST AND HOPELESS AND CRAZY AS THEY ARE...

ONLY A CRAZY MAN WOULD WANT TO GO TO HELL.

A MIDTOWN SKYSCRAPER...

I HAVEN'T LOST YET. *I HAVEN'T LOST YET!* AND I WON'T CONCEDE UNTIL I HAVE!

IT WAS A STUNNED, ASTONISHED MAYOR WHO REFUSED TO CONCEDE TONIGHT'S ELECTION--

--DESPITE WHAT APPEARS TO BE A LANDSLIDE VICTORY FOR RANDOLPH WINSTON CHERRYH.

BUT IT IS A VICTORY THAT IS OVERSHADOWED BY LINGERING DOUBTS AMONG EXPERTS, WHO FEAR THAT CHERRYH WILL NOT SERVE THE BEST INTERESTS OF THE PEOPLE.

INDEED.

IT IS I WHO HE SHALL SERVE.

BY NIGHT'S END, I WILL NOT ONLY BE *KINGPIN* OF THE CITY'S UNDERWORLD--

--BUT ITS GOVERNMENT, AS WELL.

NOR WILL YOUR CONTRIBUTION BE IGNORED, ELEKTRA. AS MY CHIEF ASSASSIN, YOU WERE INSTRUMENTAL IN PRESSING THE *BUGLE* TO ABANDON ITS CRUSADE.

I SHALL RETAIN YOUR SERVICES.

MEANWHILE...

THESE GUYS SMELL *AWFUL*-- BUT THEY'RE GIVING ME A FREE RIDE.

LONG RIDE, TOO. HAD NO IDEA THE CITY WENT DOWN THIS FAR.

THEY SEEM ORGANIZED. MAYBE THEY'VE GOT A LEADER.

MAYBE HE CAN HELP ME...

WE'VE *STOPPED*--

WELL, WELL.

WHAT'VE WE GOT HERE?

HI. I'M THE BOSS DOWN HERE. THE KING.

ISN'T THAT RIGHT, MAGGOTS?

I NEED YOUR HELP.

KING KING KING KING KING

I'M LOOKING FOR A WOMAN. HER NAME IS *VANESSA*.

VVV... NESSS...

IT'S *HER*! I'VE FOUND...

PLEASE, LET GO. I--

YOU WANT THE *QUEEN*?!

GOT YOUR NERVE, DON'T YOU? SHE'S *MINE*... *EVERYTHING* IS MINE DOWN HERE.

INCLUDING YOU.

YOU'RE GONNA FEED THE *MONSTER*, STRANGER. GOOD THING, TOO, YOU'LL MAKE A NICE, BEEFY *MAIN COURSE*--

--AND THAT OTHER GUY WE CAUGHT, HE'S TOO SKINNY TO BE MORE THAN A *SIDE ORDER*.

BEN!

I THINK WE'RE IN TROUBLE, DD.

SOON...

HE WAS JUST A BABY WHEN I FOUND HIM--JUST A *PET* THAT SOMEBODY *UP THERE* FLUSHED DOWN THEIR TOILET. SO I FED HIM, AND HE GOT BIG.

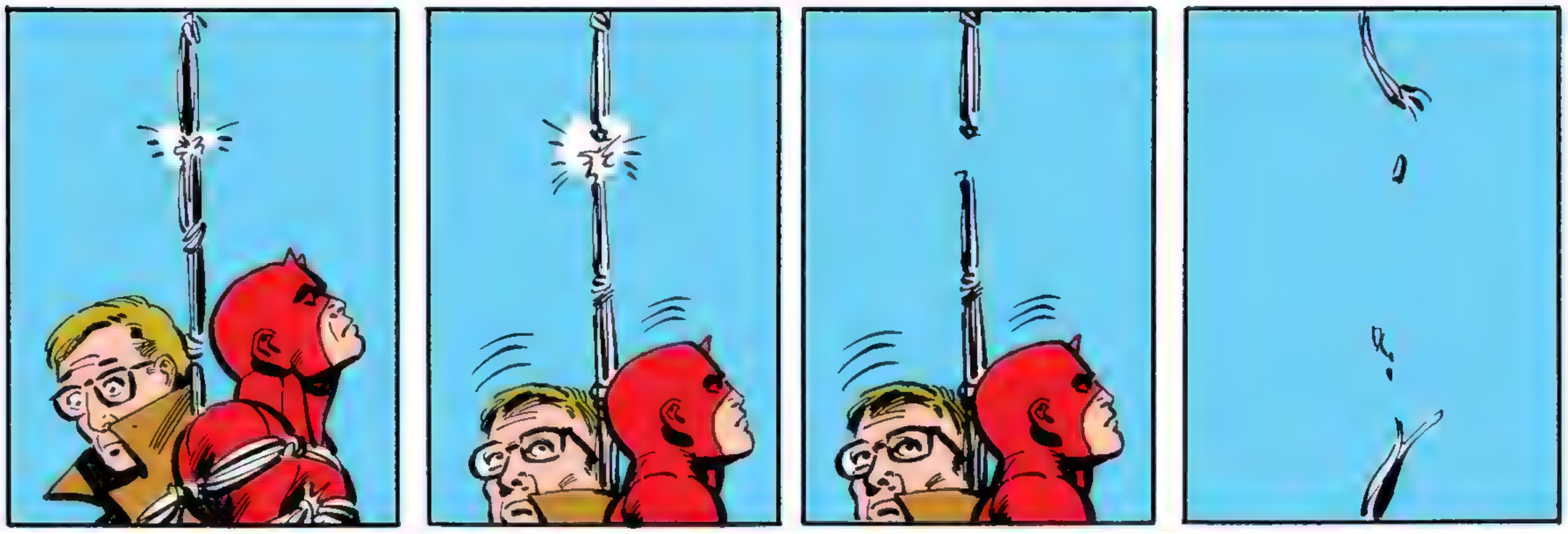
BEEN A WHILE SINCE HE ATE LAST. BET HE'S REAL HUNGRY.

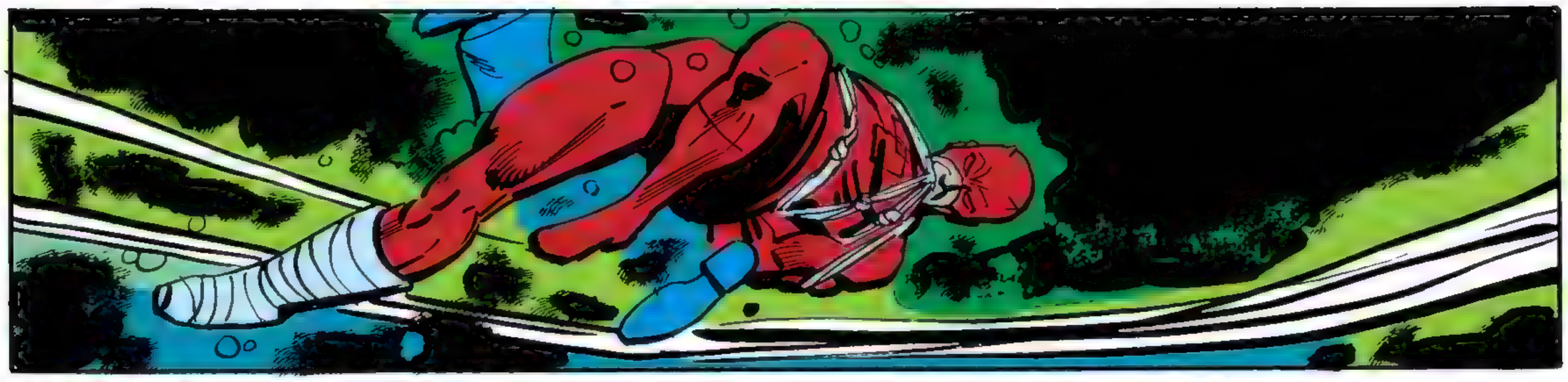
MIGHT AS WELL START HIM OFF WITH A LITTLE APPETIZER.

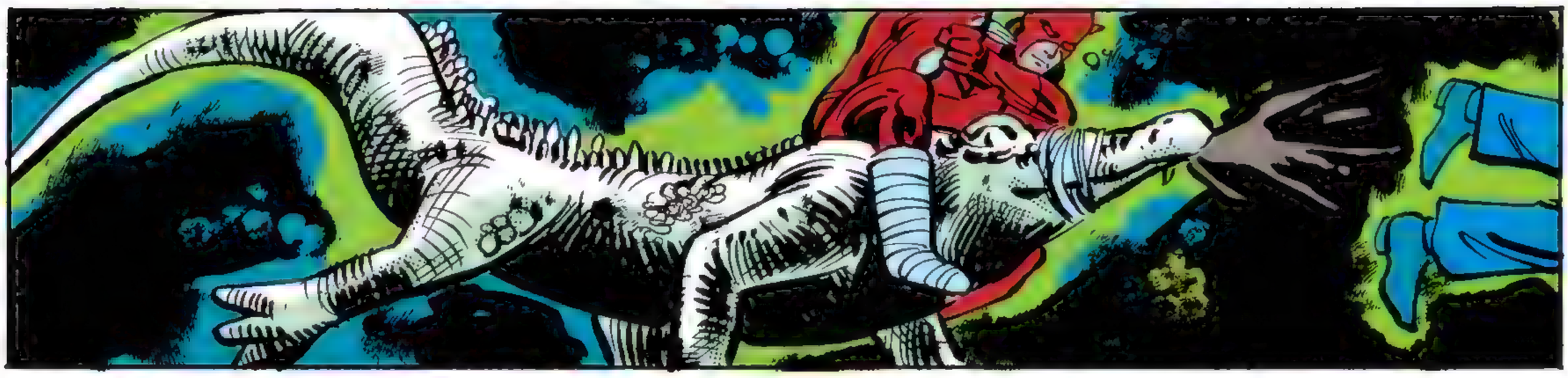
NO--!

THAT SMELL...

BLOOD.







KOFF KOFF
MATT--!

THWAK

KLUDD

SWAKK

CHOK

FAPP

WHUKK

NNNGG

CHAK

CHOK

KING.

KING KING KING KING KING KIN

A MIDTOWN SKYSCRAPER...

...AND LET ME ASSURE THE GOOD--THE GREAT--PEOPLE OF NEW YORK I WILL DISCHARGE THE DUTIES OF THIS OFFICE WITH *PASSION*--

--THAT TOGETHER, WE WILL MAKE NEW YORK CITY THE *SPEARHEAD* OF THIS ERA OF NATIONAL RENEWAL!

WITH THAT, RANDOLPH WINSTON CHERRYH ACCEPTED THE MANDATE OF THE PEOPLE OF NEW YORK CITY--

--AND ENJOYED THE GREATEST LANDSLIDE VICTORY IN THE CITY'S HISTORY!

TAKK

VANESSA.

SHE'S ALIVE.

I HAVE HER.

WHAT DO YOU WANT?

CHERRYH.

THREE HOURS LATER...

IT IS WITH PROFOUND REGRET...SHAME...THAT I MUST NOW...MUST WITHDRAW FROM...NOT... NOT ACCEPT THE OFFICE OF MAYOR...

THE CHARGES MADE AGAINST ME... THEY'RE TRUE, ALL OF THEM...MY CONSCIENCE... IT WOULDN'T LET ME... I'M *SORRY*...

YOU HEARD IT HERE FIRST, FOLKS! RANDOLPH CHERRYH HAS GIVEN UP THE OFFICE OF MAYOR!

MORE ON THIS AS IT DEVELOPS...

CHERRYH FOLLOWED ORDERS TO THE END.

I CANNOT ALLOW THIS SERIOUS A DEFEAT TO PASS WITHOUT SOME GESTURE OF RETRIBUTION, HOWEVER SMALL.

SOMEONE MUST DIE.

IT CANNOT BE JAMESON. TOO MUCH DANGER OF A PUBLIC BACKLASH.

NOR CAN IT BE THE LAWYER MURDOCK. DAREDEVIL HAS DEFENDED HIM, SEVERAL TIMES, AND IT IS MY WISH TO AVOID SO COSTLY A CONFLICT.

BUT MURDOCK HAS A PARTNER-- AN UNIMPORTANT MAN, WHO FEW WILL MISS, AND NONE WILL DEFEND.

YOUR NEXT ASSIGNMENT, ELEKTRA.

YOU SHALL ELIMINATE FRANKLIN NELSON.

NEXT ISSUE: LAST HAND

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SPECIAL DOUBLE-SIZE ISSUE!

DAREDEVIL®

THE MAN WITHOUT FEAR!

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BULLSEYE VS. ELEKTRA

ONE WINS. ONE DIES.

BLAM.

YOU'RE DEAD.

MAYBE THAT'S HOW I'LL DO IT. JUST GET YOU IN MY SIGHTS AND BLOW YOUR BRAINS OUT.

NAH.

THAT'D BE TOO QUICK.

STAN LEE presents

LAST HAND

FRANK MILLER STORY & ART

KLAUS JANSON FINISHED ART & COLORS

JOE ROSEN LETTERS

DENNY O'NEIL EDITOR

JIM SHOOTER SUPERVISOR

YOU'VE GOT TO SUFFER FIRST. OH, YEAH.

I'LL BREAK EVERY BONE IN YOUR BODY-- GRIND YOUR SPINE INTO POWDER-- MAKE EVERY NERVE YOU'VE GOT SCREAM IN AGONY-- MAKE YOU PAY...

HOW MANY TIMES HAS IT BEEN, NOW? HOW MANY TIMES HAVE I SCRAMBLED TO THE TOP OF THE HEAP, JUST TO HAVE YOU BRING ME DOWN... AND SEND ME BACK TO THIS STINKING CELL...

I HATE YOU.

YOU'VE HURT ME. YOU'VE RUINED MY REPUTATION. BUT THAT'S NOT THE WORST OF IT. NOT NEARLY.

WHILE I SIT AND STEW AND WAIT TO GET SPRUNG, ONE THOUGHT SITS IN MY GUT, AND BURNS, AND BURNS...

YOU SAVED MY LIFE.

IT WASN'T ENOUGH, TO BEAT ME AND LET ME DIE, DOWN THERE IN THE SUBWAY. YOU HAD TO PULL ME OFF THE TRACKS SO I COULD HEAR EVERY SNICKER, EVERY JIBE.

THEY THINK I'M A HAS-BEEN. THEY'RE WRONG. SOON, I'M GONNA PAY YOU BACK AND BE ON TOP AGAIN.

THE WORLD'S DEADLIEST ASSASSIN--

--BULLSEYE--

--THE MAN WHO KILLED DAREDEVIL!

JUST WAIT...

AND I'M NOT GONNA BE SOFT, WHEN WE MEET. I'VE BEEN WORKING OUT.

Y'SEE, THE WARDEN'S BEEN REAL ACCOMMODATING. WENT AND BUILT A SPECIAL LITTLE GYM, JUST FOR ME.

THAT'S RIGHT. SHE WANTS TO MAKE A GOOD CITIZEN OUT OF ME.

YOU'D LIKE HER, DAREDEVIL. SHE'S A JERK.

BENJAMIN, YOU'VE GOT A VISITOR.

HE'S TOM SNYDE-- THE TV HOST.

MR. SNYDE?

I WON'T BEAT AROUND THE BUSH, MR. PONDEXTER. I'VE GOTTEN PERMISSION FROM YOUR WARDEN TO INTERVIEW YOU ON NATIONAL TELEVISION--

--AND LET ME SAY I'D BE JUST TICKLED PINK TO...

GET LOST.

BENJAMIN, IT WOULD BE EXCELLENT THERAPY FOR YOU TO OPEN UP TO...

I'M NOT INTERESTED, I...

...I...

ARRGHH

THEY WOULDN'T LET ME USE THE MAIN GYM. I'M TOO DANGEROUS. BUT MY PAROLE OFFICER, SHE TOLD THEM SOMETHING ABOUT PHYSICAL EXERTION BEING A GOOD WAY FOR ME TO LET OFF STEAM. MAKE ME LESS ANGRY.

HELP ME REFORM.

GUARD! GUARD! HE'S HAVING ONE OF HIS HEADACHES!

YEAH, YEAH.

PUT THE CUFFS ON, BULLS.

THEY'RE ON. THEY'RE ON. HURRY.

IT HURTS--

YEAH, YEAH.

SORTA FUNNY, ISN'T IT? MISTER HIGH-AND-MIGHTY-MASTER-ASSASSIN... CRYIN' LIKE A BABY.

MAYBE THEY FIXED THAT BRAIN TUMOR OF YOURS BUT YOU STILL GET HEADACHES--

--WHICH MEANS YOU NEED THESE *PILLS*. AND OLD HARRY'S THE GUY WHAT'S GOT 'EM.

LESSEE... PUSH THE CAP DOWN, TURN COUNTER-CLOCKWISE...

NO, CLOCKWISE...

THE PILL... GIVE ME...

YEAH, YEAH...

FEEL ALL BETTER NOW?

PEACHY.

YOU'RE A DEAD MAN, HARRY.

YEAH, YEAH...

YOU DID THIS TO ME, DAREDEVIL. YOU SHOULD'VE LET ME DIE.

I CAN'T EVEN HAVE A WORKOUT NOW, WITHOUT THESE HEADACHES.

BUT YOU CAN...

YOU'RE PROBABLY WORKING OUT RIGHT NOW, IN SOME PRIVATE GYM, SOMEWHERE WHERE YOU DON'T HAVE HEADACHES AND YOU DON'T HAVE TO LISTEN TO SNOTTY GUARDS OR BLEEDING HEART PAROLE OFFICERS.

PROBABLY PRACTICING THAT CRAZY, ECLECTIC FIGHTING STYLE OF YOURS... POLISHING UP EVERY KARATE BLOW YOU'VE USED ON ME.

YOU JUST KEEP ON PRACTICING, DAREDEVIL. YOU PRACTICE LONG AND HARD AND MAYBE YOU'LL LAST AN EXTRA TEN MINUTES WHEN I CATCH UP WITH YOU.

BUT YOU'LL DIE JUST THE SAME.

JUST WAIT...

I GET ONE AFTERNOON A WEEK IN THE YARD FOR SUN AND AIR AND SOCIAL INTERCOURSE. THE SUN AND AIR I GET, BUT THERE'S ENOUGH LEFT OF MY REP TO KEEP THE OTHER CONS AWAY.

SO I'M CURIOUS WHEN ONE STARTS WALKING TOWARD ME.

WOAH, MAN! YOU CRAZY?

THAT'S ***BULLSEYE.*** HE'LL KILL YOU SOON AS LOOK AT YOU!

HE'S... HE'S...

HEY...ARE ***YOU***--

--YOU ***ARE***...

I'M GONE.

I RECOGNIZE YOU, YOU'RE THE ***PUNISHER.*** YOU'RE IN THE JOINT FOR KILLING GUYS LIKE ME.

THIS YOUR FIRST DAY?

MY THIRD.

YOU'VE GOT LOTS OF ENEMIES HERE, PUNISHER. ONE WEEK--TOPS--AND YOU'LL BE LEAVING. IN A BAG.

COULD BE.

BUT YOU'RE STAYING.

YOU'VE BEEN ON GOOD BEHAVIOR, WAITING FOR YOUR OLD BOSS--THE ***KINGPIN***--TO BREAK YOU OUT.

HE'S NOT GOING TO. WORD ON THE YARD IS THAT HE'S FOUND A NEW ASSASSIN. DOESN'T NEED YOU ANY-MORE.

THAT ROTTEN--

WHY ARE YOU TELLING ME THIS?

CHANCES ARE YOU'LL DO SOME-THING DUMB. GET YOURSELF KILLED.

I'D LIKE THAT.

BROADCAST *LIVE* FROM RYKER'S ISLAND, IT'S A SPECIAL EDITION OF *GOOD EVENING, NEW YORK!*

TONIGHT, TOM INTERVIEWS ONE OF THE MOST NOTORIOUS CRIMINALS IN HUMAN HISTORY...

GOOD EVENING, MR. PONDEXTER. I--

BULLSEYE.

WHAT?

CALL ME BULLSEYE. PONDEXTER'S JUST A NAME I'VE USED, ONE OF MANY.

BULLSEYE.

WHAT'S YOUR REAL NAME?

I WON'T BEAT AROUND THE BUSH, MR. BULLSEYE, YOU'RE A KILLER--A TOTALLY REPREHENSIBLE FELON WHOSE MONSTROUS CRIMES HAVE CAUSED UNTOLD MISERY.

MM?

HOW DO YOU FEEL ABOUT THAT?

I DON'T.

I DON'T FEEL ANYTHING AT--

AARRGGHH!!!

WHAT THE HECK--?

ANOTHER HEADACHE.

LESSEE... PUSH DOWN ON THE CAP...

HURRY. IT'S WORSE THIS TIME...

YEAH, YEAH...

THANKS--

--SUCKER!

OWW!

PTWEE

YOU LOUSY--

THAT'S IT. SHOOT FOR THE GUT--

BLAM

I'M TAKIN' NO CHANCES--

--HIT THE CHAIN--

CHUKK

THE OTHER GUARDS REACT PRETTY QUICKLY. THEY'RE WELL TRAINED.

BLAM

BLAM

BUT TO ME, THEY'RE IN SLOW MOTION.

AND SNYDE, HE MIGHT AS WELL BE A MANNEQUIN.

I USE THE MIKE.

DROP YOUR GUNS-- OPEN THE DOOR AND GET INSIDE-- OR SNYDE'S A CORPSE!

BLAMM

DO AS HE SAYS.

CHING

YOU BOYS JUST STAY LOCKED IN THE CELL AND I'LL...

GEE, I ALMOST FORGOT.

HARRY.

I MADE YOU A PROMISE, HARRY. REMEMBER?

BULLSEYE-- PLEASE--

DON'T--

BLAMM

YEAH, YEAH...

THAT WAS DUMB. FUN, BUT DUMB.

ONLY TWO BULLETS LEFT IN THE GUN NOW AND NO TIME TO GRAB ANOTHER ONE.

I MAKE IT DOWN AND OUT TO THE YARD.

AROOGA AROO AROOGA

FREEZE, BULLSEYE! THERE'S NOWHERE TO GO.

BLAM KRESSH

BLAM KRESSHH

TWO BULLETS.

TWO LIGHTS.

NOW WHAT DO I DO?

CAN'T CLIMB THE WALLS...

WHUPP WHUPP WHUPP

THAT SOUND--

IT'S ALL OVER, BULLSEYE.

LET GO OF SNYDE. DROP THE GUN.

I SAID, DROP THE GUN.

KRAK

BLAM

LOU! LOU!

OH, NO...

GOTTA GET UP, BEFORE--

NO...

EYYAAAAAA

I'LL TAKE THE COPTER ACROSS THE RIVER TO MANHATTAN. THEN I'LL BE FREE.

FREE TO HUNT.

AND WHAT ABOUT YOU, DAREDEVIL?

I BET YOU'RE COMING HOME FROM WHEREEVER IT IS YOU WORK IN YOUR SECRET IDENTITY.

BET YOU'RE TIRED, TOO. YOU WANT TO RELAX, HAVE A BEER, LISTEN TO THE RADIO.

MAYBE YOU'RE HEARING ABOUT MY ESCAPE, RIGHT NOW.

MAYBE IT DOESN'T SCARE YOU. MAYBE NOTHING SCARES YOU.

BUT **WORRIED**-- YOU'VE **GOTTA** BE WORRIED.

SO YOU COME LOOKING FOR ME, DAREDEVIL. CHECK EVERY NOOK AND CRANNY.

AND WATCH THE SHADOWS, 'CAUSE ME, I'LL BE IN ONE OF THEM.

ONLY YOU WON'T KNOW IT UNTIL I'VE GOT YOU.

JUST WAIT...

BUT FIRST, I GOT BUSINESS TO TAKE CARE OF--THAT ASSASSIN WHO HAD THE NERVE TO TAKE MY PLACE.

SO HERE I AM, FOUR HOURS LATER, HANGING OUTSIDE SLAUGHTER'S HIDEOUT, HOPING FOR A LEAD, SMELLING **SWEATY TEX'S** CIGARETTE, THINKING ABOUT HOW LONG IT'S BEEN SINCE I HAD A SMOKE...

YEW WANT US TO SNUFF *WHO?*

LOCO--THAT'S WHAT *YEW* ARE, MR. SLAUGHTER.

WATCH YOUR TONGUE, TEX--OR I'LL HAVE IT REMOVED.

OUR AUTONOMY AS A FREE-LANCE ASSASSINATION OPERATION EXISTS ONLY SO LONG AS THE *KINGPIN* TOLERATES IT. HE IS THE UNQUESTIONED RULER OF THE UNDERWORLD.

HE CONSIDERS *BULLSEYE* TO BE DANGEROUS AND ERRATIC, AND DOES NOT WANT HIM TO DISRUPT THE ORDER OF THINGS.

SHOOT. THAT DON'T MEAN *WE* HAVE TO...

IT DOES.

OKAY. ALL RIGHT. BUT WE SURE AS HECK BETTER GET TOP RATE FOR THIS ONE.

PLUS OVERTIME.

AH GOT ME A WIFE AN' KIDS TO THINK ABOUT.

MATTER OF FACT, AH GOT ME *TWO* WIVES AN'...

WHUT THE...MAH *SMOKE*--

SHE'S *GONE!*

HOWDY.

IT'S BULLSEYE!

KILL HIM.

WHOK

FAPP

KUGG

SWAKK

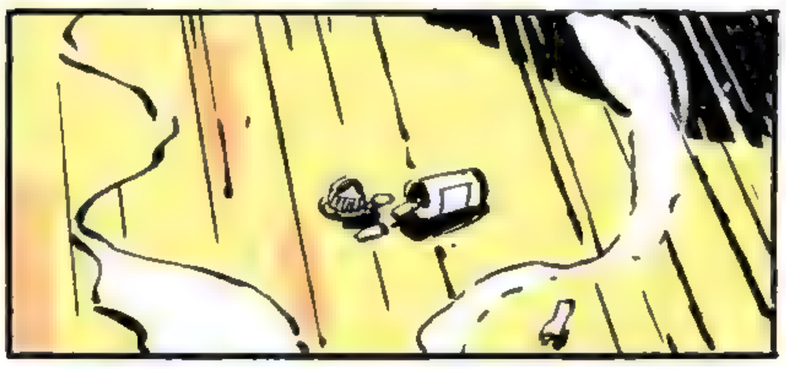
EXCELLENT. I SEE YOU'VE KEPT IN SHAPE.

THE ONE YOU DOUBTLESS SEEK IS A FORMER NINJA-- A WOMAN--NAMED *ELEKTRA*. THE ONLY LEAD I CAN GIVE YOU IS THAT SHE HAS BEEN INSTRUCTED TO ELIMINATE AN ATTORNEY NAMED *FRANKLIN NELSON*.

CIGAR?

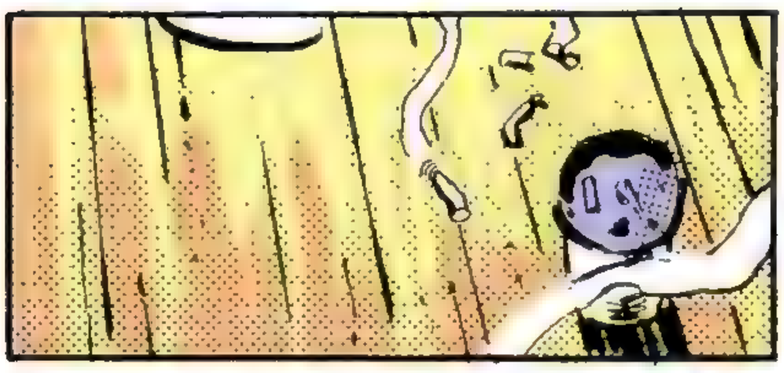
I JUST GOT THE CRAZIEST IDEA.

Y'SEE, I...NO, I OUGHTTA START AT THE BEGINNING...



OLD MAN SLAUGHTER LENDS ME A COUPLE OF HIS BOYS. GUESS HE'S MORE SCARED OF ME THAN THE **KINGPIN**. FOR NOW, ANYWAY.

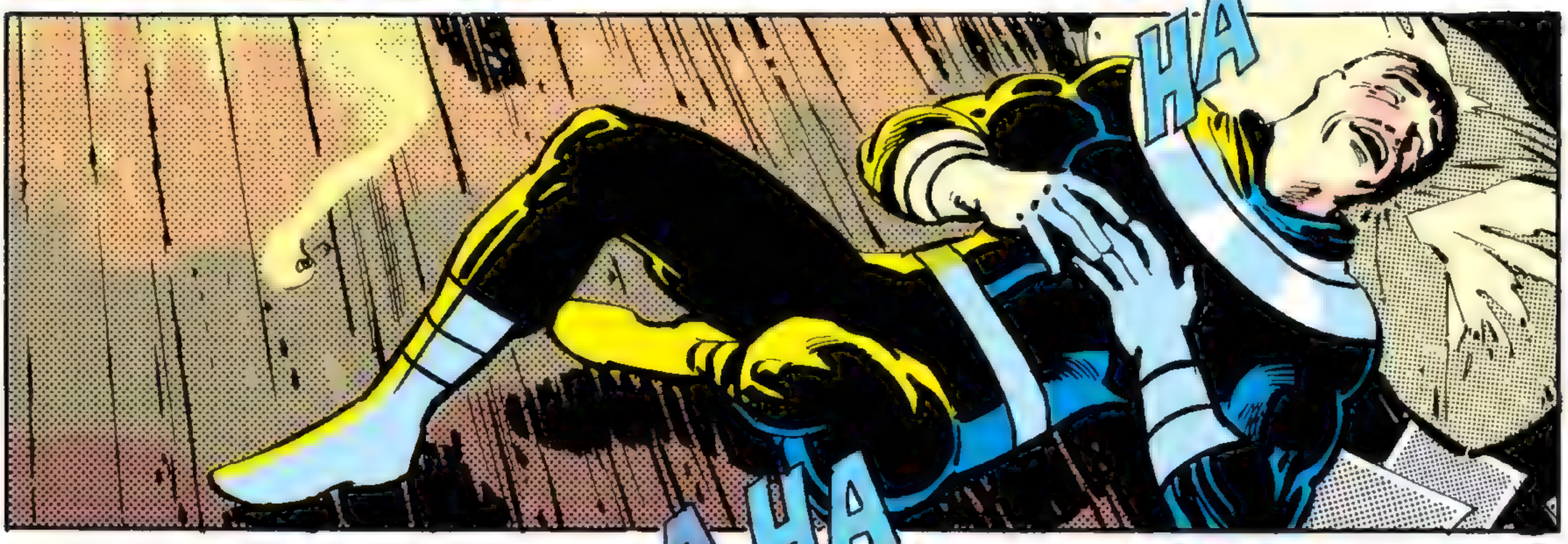
ANYWAY, THE BOYS PUT TOGETHER FILES ON THAT NELSON SHYSTER AND HIS PARTNER **MATT MURDOCK**.



SO I SQUIRREL MYSELF AWAY IN THIS FLEABAG HOTEL TO DO SOME HOMEWORK.

MAYBE IT'S THE BOOZE, OR MAYBE I'M JUST TIRED--

HA HA HA HA



HA HA HA HA HA HA

-- BUT I'M LOOKING REAL HARD AT THIS PHOTO OF MURDOCK, SEE, AND I START THINKING ABOUT HOW MUCH HE LOOKS LIKE **YOU**, DAREDEVIL.

AND I READ ABOUT HOW TIGHT YOU ARE WITH MURDOCK, AND I WONDER IF YOU'RE BOTH THE SAME GUY.

AND THEN I READ-- GET THIS--THAT MATT MURDOCK IS **BLIND!**

WOULDN'T THAT BE A KICK-- **DAREDEVIL, THE BLIND SUPERHERO!**

LIKE I SAID. CRAZY IDEA.

HOW CRAZY, I REALIZE WHEN I CATCH MURDOCK'S ACT THE NEXT DAY, IN COURT.

I MEAN, YOU AREN'T WHAT I'D CALL A CHATTERBOX Y'KNOW? BUT HIM...

MY CLIENT IS THE VICTIM OF ONE OF THE CRUELEST LIES EVER TO BECOME A COMMON BELIEF IN OUR SOCIETY...

...THAT A HUMAN BEING IS SOMEHOW LESS THAN HUMAN, IF HE IS HANDI-CAPPED.

SHE WAS A GOOD WIFE, A LOVING MOTHER--WHO SUFFERED A SEVERE STROKE WHICH PARA-LYZED HER LEGS.

HER HUSBAND LEFT HER--AND TOOK WITH HIM THE TWO CHILDREN WHO GAVE HER LIFE MEANING.

HE'S LIKE YOU IN ONE WAY, DAREDEVIL.

HE'S A SAP.

MY CLIENT HAS DEMONSTRATED TO THIS COURT THAT THERE IS NO MATER-NAL DUTY THAT SHE CANNOT PERFORM.

SHE CAN DRIVE HER CHILDREN TO SCHOOL. SHE CAN COOK THEIR FOOD. SHE CAN WASH THEIR CLOTHES AND SHE CAN LOVE THEM.

AND THAT'S ALL SHE WANTS.

MURDOCK'S SPEECH WINS THE CASE.

WHILE THE CROWD'S THICK AROUND THEM--

--I ANGLE UP TO NELSON.

SLAPP

NICE WORK, COUNSELOR.

THANKS!

MURDOCK TAKES OFF IN A HURRY, LIKE HE'S MOONLIGHTING OR SOMETHING.

BUT IT'S HIS PUDGY PARTNER I'M INTERESTED IN. HE'S MY BAIT-- FOR **ELEKTRA.**

"WIRES" SLOBOTKIN DID A NICE JOB WITH THAT BUG I SLAPPED ON NELSON. I CAN HEAR EVERY WORD HE SAYS...

ZIPPITTY DO DA, ZIPPITTY AYY, MY OH MY...

YO! TAXI!

ZIPPITTY DO DA, ZIPPITTY AYY, MY OH MY...

YO! TAXI!

NUTS. I WAS HOPING HE'D WALK.

I NEED WHEELS.

UH...FOLLOW THAT CAB.

GET LOST. I'M OFF DUTY.

YOU HEAR ME, JACK? THAT'S O-F-F...

A

...D-UUUURRGGG!

SHTKK

I DON'T CARE HOW MANY COP SHOWS YOU'VE SEEN IT ON. **YOU CAN'T TELL** IF SOMEBODY IS FOLLOWING YOU UP SIXTH AVENUE. **EVERYBODY** GOES NORTH ON SIXTH AVENUE.

SO I MOSEY UP RIGHT BEHIND NELSON'S CAB. AND I LISTEN...

GOLLY. NEVER RODE WITH A LADY CAB DRIVER BEFORE.

EXCUSE ME, BUT YOU'RE DRIVING AWFUL FAST...

I HAVE BEEN HIRED TO KILL YOU, MR. NELSON.

IT'S HER. IT'S GOT TO BE.

ELEKTRA.

BE SILENT, BE CALM.

YOU WILL FEEL NO PAIN.

THIS CAN'T BE HAPPENING! IT CAN'T!

OH, PLEASE, NO... NO...

WHY? WHY ARE YOU DOING THIS?

PLEASE... PLEASE EXPLAIN WHY. I DON'T EVEN KNOW YOU...

YES... I DO... I'VE SEEN YOU BEFORE...

IN COLLEGE...

YOU WERE MATT'S GIRL...

ELEKTRA.

I DON'T UNDERSTAND ANY OF THIS. WHAT ARE YOU...

GET OUT OF HERE.

THWOK
KRAK
CHUDD
KRESSHH
SWTAKK

CRIMINY,

THE LADY IS GOOD!

SLAUGHTER SAID SHE'S BEEN TRAINED AS A NINJA...

SHE'LL PROBABLY USE THE DARKNESS...

SNEAK UP BEHIND ME...

KLUD DU

CHAK

AAHHH!

CHUNK

KRAK

THOK

FAPP

KLUDD

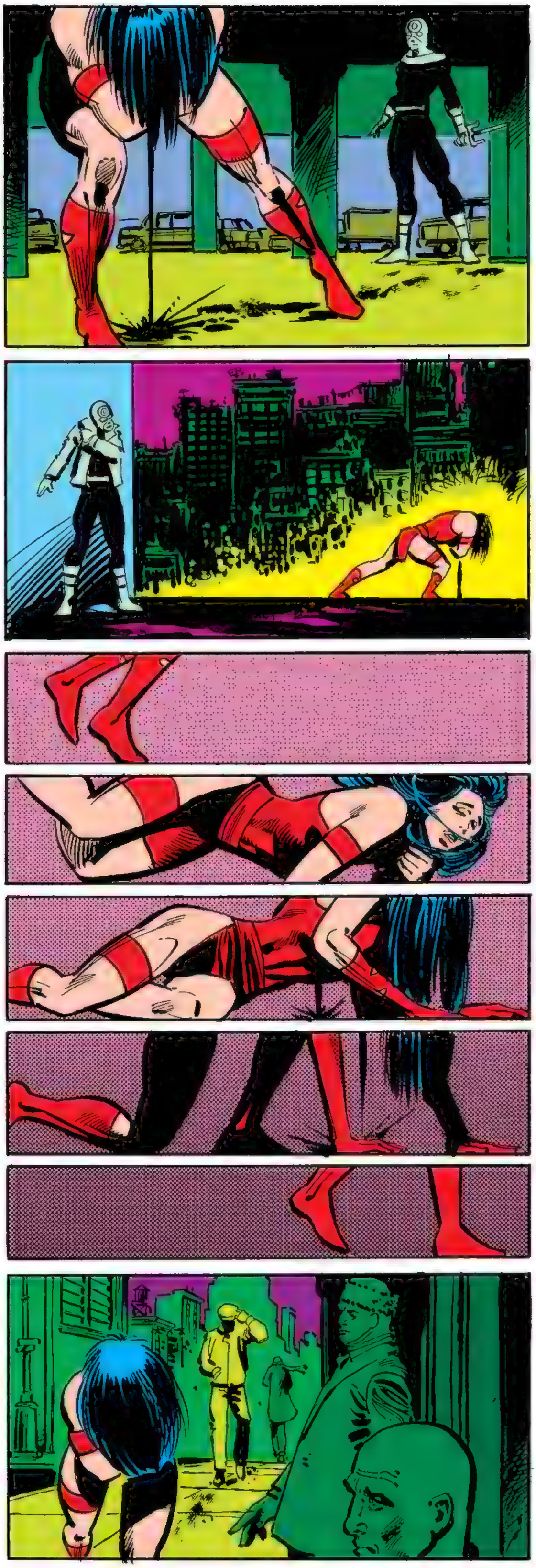
PUT UP... PRETTY GOOD FIGHT, TOOTS...

...YOU'RE PRETTY GOOD...

BUT ME...

I'M MAGIC.

AND, FOR MY NEXT TRICK--



MATT--

"MATT'S GIRL". THAT'S WHAT NELSON CALLED HER. GUESS IT WAS TRUE.

MORE AND MORE I GET THE FEELING THAT THERE'S SOMETHING FUNNY ABOUT MURDOCK. MAYBE SOMETHING THAT CAN HELP ME KILL YOU, DAREDEVIL.

CONTUSIONS ON FACE AND BODY...BROKEN JAW...LACERATION OF THROAT... HEART PIERCED BY SOMETHING METAL.

KNIFE, MORE THAN LIKELY.

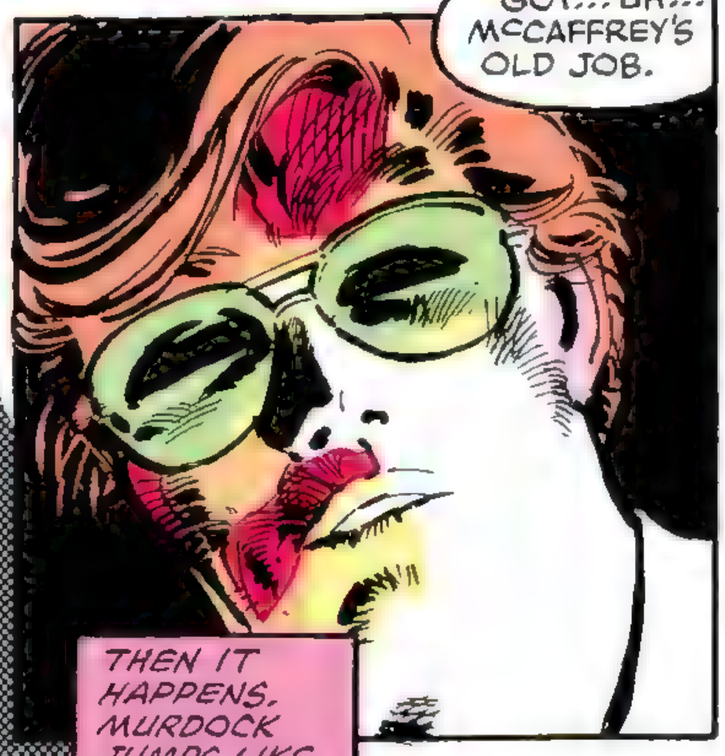
YOU KNEW HER?

YES. HER NAME WAS ELEKTRA. ELEKTRA NATCHIOS.

HEY-- I HAVEN'T SEEN YOU AROUND HERE BEFORE.

I'M NEW.

GOT... UH... MCCAFFREY'S OLD JOB.



THEN IT HAPPENS. MURDOCK JUMPS LIKE A STUCK PIG--

--JUST WHEN HE HEARS ME SPEAK.

LIKE HE RECOGNIZES MY VOICE.

SUDDENLY THAT CRAZY IDEA I GOT ABOUT YOU BEING HIM DOESN'T SEEM SO CRAZY.

MATT...I THINK WE SHOULD BE GOING...

MATT?

McCAFFREY QUIT?

HE WON'T BE BACK.

TOO BAD. NICE GUY.

MURDOCK TURNS BACK TO THE STIFF. TRIES TO PRETEND HE DOESN'T KNOW I'M HERE.

MAYBE I'M WRONG-- MAYBE HE JUST HEARD MY VOICE ON TV AND HE'S SCARED OF ME LIKE EVERYBODY ELSE IS.

MAYBE.

NO HARM IN FINDING OUT.

THUNK

THEN I'M RUNNING OUT OF THERE BEFORE YOU CAN TRACK ME--BEFORE YOU CAN MAKE EXCUSES TO PROTECT YOUR PRECIOUS SECRET IDENTITY.

GOT NEWS FOR YOU, MATTIE BOY.

IT'S **BLOWN.**

BY THE NEXT EVENING SLAUGHTER'S BOYS HAVE GATHERED INFORMATION FOR ME, PIECE BY PIECE, NONE OF THEM AWARE OF THE WHOLE BEAUTIFUL STORY...

DAREDEVIL IS *MATT MURDOCK.*

THE ATTORNEY? THE *BLIND* ATTORNEY?

YOU ARE NOT WELL, BULLSEYE.

I'M FINE, *KINGPIN.* FIT AS A FIDDLE.

JUST THINK ABOUT HOW MUCH GRIEF OLD HORNHEAD HAS CAUSED YOU.

HEAR ME OUT.

WHEN HE WAS JUST A KID, MURDOCK WAS STRUCK ACROSS THE EYES AND BLINDED BY A RADIOACTIVE ISOTOPE. IT WAS ALL IN THE PAPERS.

BUT IT'S THE MEDICAL REPORTS WHERE IT GETS INTERESTING.

THE DOCS NOTICED UNUSUAL BRAIN ACTIVITY--AND HE SEEMED OVERLY SENSITIVE TO SOUND AND SMELL.

THEN THE SYMPTOMS WENT AWAY AND THE DOCS SHRUGGED THEIR SHOULDERS AND SENT HIM HOME.

NOW SUPPOSE--JUST SUPPOSE--HE WAS *FAKING* HIS RECOVERY. SUPPOSE THAT RADIATION MADE HIM SMELL, TASTE AND HEAR BETTER THAN ANYBODY ON EARTH. SUPPOSE--

YOU CAN STOP NOW.

BUT THERE'S *MORE!* HIS FATHER--

THAT IS THE MOST PREPOSTEROUS STORY I HAVE EVER HEARD--

HE HAS COST ME MUCH. ONLY RECENTLY, HE THWARTED AN OPERATION OF TREMENDOUS POTENTIAL. HE STOPPED ME FROM EXPANDING MY CONTROL OVER THE CITY'S GOVERNMENT

HE IS A CANNY OPPONENT, BUT *BLIND*--?

--AND A PATHETIC PLOY ON YOUR PART TO CONVINCE ME TO REINSTATE YOU AS MY CHIEF ASSASSIN.

BRING ME DAREDEVIL'S BODY--AND WE WILL DO BUSINESS.

HEY, I WAS GONNA DO THAT ANYWAY.

IT'S MIDNIGHT WHEN I HIT YOUR BROWNSTONE. NICE JOINT.

...THE FOURTH AMENDMENT CONTEMPLATES A PRIOR JUDICIAL JUDGMENT, NOT THE RISK THAT EXECUTIVE INDISCRETION MAY BE REASONABLY EXERCISED...

THIS JUDICIAL ROLE ACCORDS WITH OUR BASIC CONSTITUTIONAL DOCTRINE...

...THAT INDIVIDUAL FREEDOMS WILL BEST BE PRESERVED THROUGH A SEPARATION OF POWERS AND DIVISION OF FUNCTIONS AMONG THE DIFFERENT BRANCHES AND LEVELS OF GOVERNMENT...

PRIOR REVIEW BY A NEUTRAL AND DETACHED MAGISTRATE...

...IS THE TIME TESTED MEANS OF EFFECTUATING FOURTH AMENDMENT RIGHTS.

NO.

IT CAN'T BE.

I WAS SO SURE--

THWOK K

YOU SET ME UP! THAT'S IT!

SOMEHOW, YOU RIGGED THAT STUNT IN THE MORGUE WITH YOUR BUDDY MURDOCK--SOMEHOW--

--AND LIKE A DUMMY, I FELL FOR IT!

THIS JUDICIAL ROLE ACCORDS WITH OUR BASIC CONSTITUTIONAL DOCTRINE...

SO YOU AREN'T MATT MURDOCK, I'LL STILL GET YOU.

BUT I CAN'T DO IT HERE. YOU PROBABLY KNOW THIS PLACE LIKE THE BACK OF YOUR HAND.

C'MON, DD. FOLLOW ME OUTSIDE.

GOT A SURPRISE FOR YOU.

SHH

KRES

COURSE, IT'D MEAN MORE TO YOU IF YOU **WERE** MURDOCK.

THEN, I'D BE USING YOUR OLD LADY'S WEAPONS--

--AGAINST YOUR **BILLY CLUB.**

THAPP

KRAK

KRESSSH

KKRRESSHH

CHUKK

CHAK

KLIK-KLAK-KLIK-KLIK-KLAK-KLIK-KLAK-KLIK-KLA

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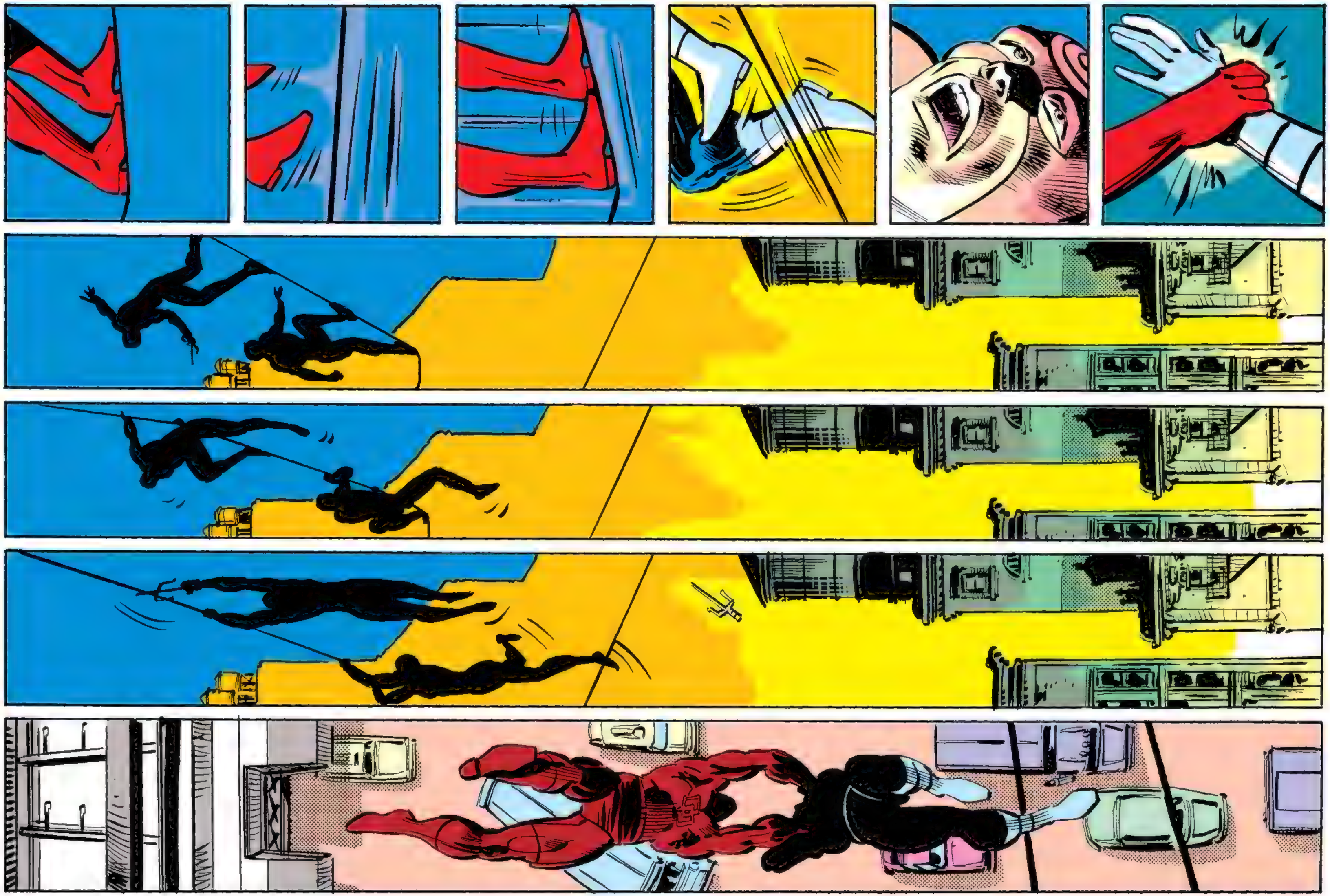

NO!

YOU'LL KILL NO ONE--

--EVER AGAIN!

YOU WON'T SAVE ME-- NOT LIKE BEFORE!

KILL YOU! I'LL KILL--

DON'T BET ON IT...

BY NOW, THE **KINGPIN** HAS BEEN TOLD ABOUT WHAT HAPPENED.

HE'S PROBABLY SURE, JUST LIKE EVERYBODY ELSE IS, THAT I'M OUT OF ACTION FOR GOOD.

PROBABLY ALREADY STARTED LOOKING FOR A NEW HIT MAN. HE'LL NEED ONE. WITHOUT ME, AND WITHOUT **ELEKTRA**...

YEAH...THAT'S RIGHT...

I ALMOST **FORGOT**...

MAYBE I DIDN'T GET YOU THIS TIME, DAREDEVIL. BUT I GOT HER, DIDN'T I? I GOT HER GOOD.

I WISH THAT HURT YOU. I WISH SHE'D BEEN **YOURS**, SO THAT YOU'D SPEND LONG, LONELY NIGHTS STARING AT THE CEILING, THINKING ABOUT HER--

-- BUT YA CAN'T WIN 'EM ALL.

MEANWHILE, THERE'S YOUR BUDDY MURDOCK, WHO HELPED YOU BEAT ME.

HOW DOES **HE** FEEL?

ELEKTRA

YOU JUST GOT LUCKY, THAT'S ALL. I COULD'VE BEAT YOU. I ALMOST DID. NEXT TIME, I'LL...

OH, SURE. I KNOW WHAT YOU'RE THINKING. YOU'RE THINKING THERE WON'T BE A NEXT TIME.

YOU'RE WRONG, DAREDEVIL. DEAD WRONG.

PRISON COULDN'T STOP ME, AND NEITHER CAN THIS PRISON YOU'VE MADE OUT OF MY BODY...

MY SPINE IS SHATTERED. I CAN'T FEEL MY ARMS OR LEGS. I CAN'T EVEN TALK.

BUT, MAN, CAN I HATE.

I HATE YOU MORE THAN EVER.

AND THAT'LL BE ENOUGH.

NO MATTER HOW MANY MONTHS AND YEARS IT TAKES, I'M GONNA PUT MYSELF BACK TOGETHER. AND THEN I'LL COME FOR YOU AGAIN.

JUST WAIT...

Set earlier in her life, Elektra goes on a covert mission in Marvel's black-and-white anthology magazine, *Bizarre Adventures*.

REASONABLY URGENT NOTICE: Before you continue any further, please turn to the ad on page 59. Thank you.

From The Wars of Dennis O'Neil

MAYBE YOU THINK IT'S EASY,

Working in the jungle of Madison Avenue! Well, you're wrong, friend. At any moment, Larry Hama may burst through that door waving an Obnoxio the Clown tee shirt and snarling. "I hear you're doing an Unlikely Heroes number. Lissen you gotta publish 'Shadow Hunter' or I'll make fun of you in CRAZY MAGAZINE."

Could *you* handle a threat like that?

Then I spot flashes coming from the direction of the EPIC ILLUSTRATED office. It's Archie Goodwin with a mirror signaling: USE * HUNTSMAN * BY * GOLDEN * AND * ME * OR * ELSE

Not pretty, eh?

Wait! What's that? More flashes: PS. * ALSO * CONSCIENCE * OF * THE * KING * BY * MY * LOVELY * AND * TALENTED * ASSISTANT * MARY * JO * DUFFY * AND * WENDY * PINI * SAME * THREAT

The dirty swine...

The worst is yet to come. Here's Frank Miller, tattered, wild-eyed, clutching a stained, torn comic book and raving, "*Daredevil* 168! That's where Elektra first appeared! And now she'll... she'll be *featured* in *Bizarre Adventures*... in her *first solo story*! You must believe me! *You must*--!"

Poor devil...

As for Bucky Bizarre... there are some things decent men don't talk about.

Vol. 1 No. 28 October 1981

"Heroes are created by popular demand, sometimes out of the scantiest materials."
-Gerald White Johnson

STAN LEE PRESENTS: BIZARRE ADVENTURES UNLIKELY HEROES

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BOB LARKIN Cover

CONTENTS

ELEKTRA ..... by Frank Miller 4
She had no past, no future — only a mission.

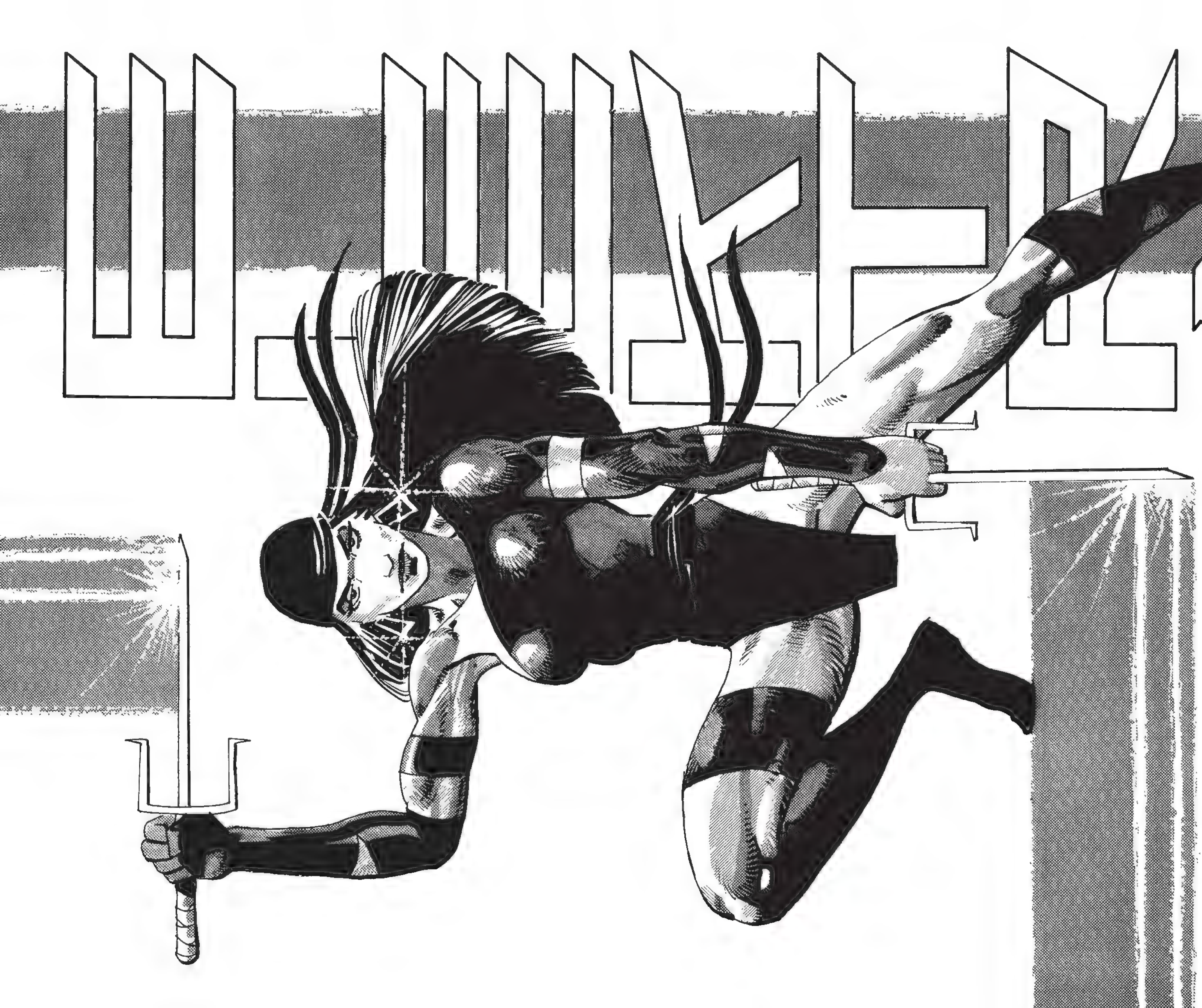
SHADOW HUNTER ..... by Neal Adams, Doug Moench, Larry Hama. 14
He was the littlest ninja. They wanted him to be the deadest.

HUNTSMAN ..... by Archie Goodwin, Michael Golden, Steve Mitchell 34
The ultimate killer's ultimate task.

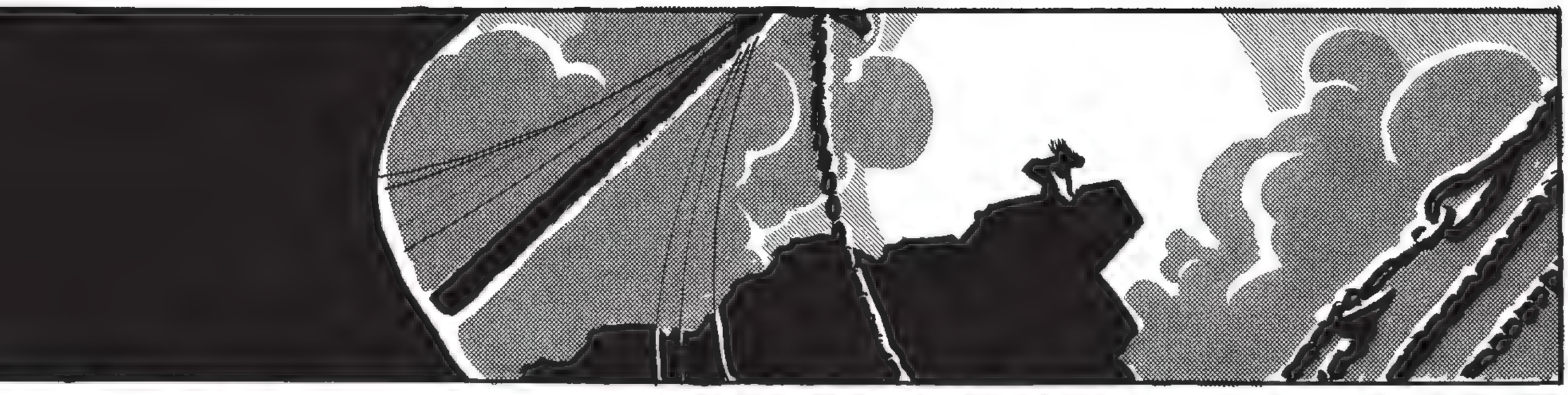
CONSCIENCE OF THE KING .... by Mary Jo Duffy and Wendy Pini 51
The spoiler's dared invade Triton's undersea home.

BUCKY BIZARRE ..... by Steve Skeates and Steve Smallwood 60
He meets a stinking chunk of bog slop?

WEB



=SKREEKK= FOX TO MONGOOSE. FOX TO MONGOOSE! EMERGENCY!
DO YOU COPY, MONGOOSE?
MONGOOSE-- DO YOU COPY?
REPEAT. EMERGENCY. =SKREEKK= COBRA HAS INFILTRATED. INTRUDER ON SHIP.
ABORT MISSION. MONGOOSE. REPEAT. ABORT MISSION.



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SLOWLY
EXPLOSIVE

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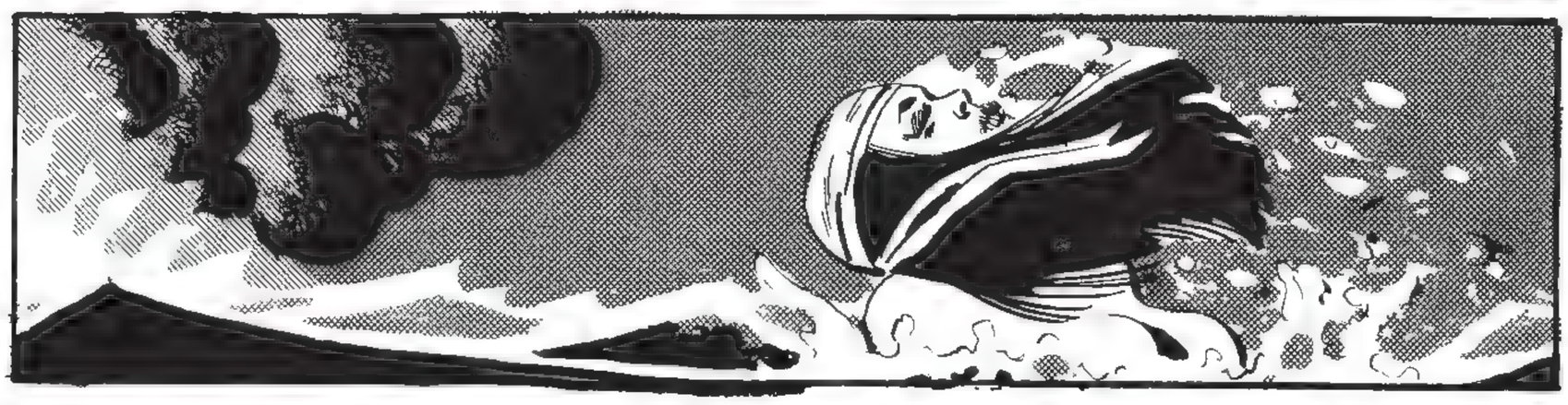
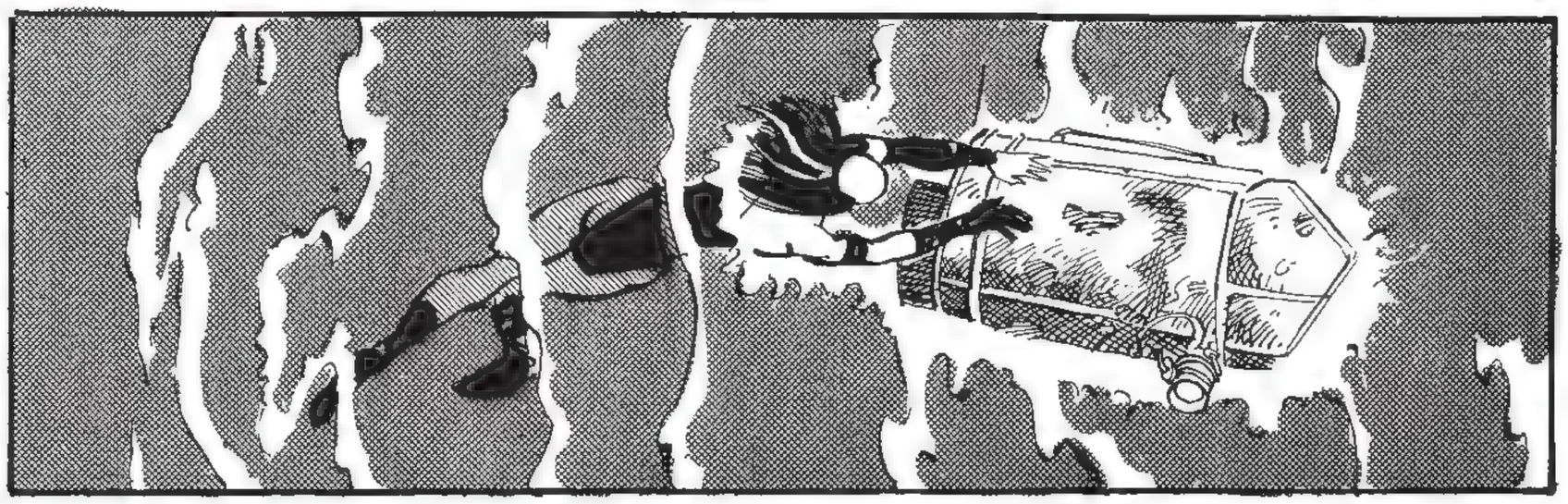
CHOK
CAUTION: EXPLOSIVES
CLUCK





WE ARE HOURS -- DAYS -- FROM THE NEAREST LAND. ONLY BY A COM-BINED EFFORT CAN WE CROSS THAT DISTANCE.
IT WOULD BE STUPID OF YOU TO KILL ME.

GUESS I'LL WAIT TILL WE'RE CLOSER TO SHORE.

YOU'RE MI-6? CIA?

A MERCENARY.

THAT WAS MY SHIP YOU JUST SANK, MERCENARY.

YOU HAVEN'T STOPPED ME. I WILL YET COMPLETE MY HOLY MISSION. VON EISENBLUTH WILL YET SUFFER--AND DIE.

HOLY MISSION? MURDERING A SPICE MERCHANT?

SPICE MERCHANT? IS THAT WHAT THEY TOLD YOU?

VON EISENBLUTH IS A *MONSTER*--A ***NAZI***! DURING THE WAR, HE PERFORMED EXPERIMENTS ON INNOCENT MEN AND WOMEN... AND CHILDREN. HIDEOUS EXPERIMENTS.

MY PARENTS... MY SISTER... THEY WERE NO LONGER HUMAN WHEN HE FINISHED WITH THEM. AND THEY WERE WEEKS IN DYING.

BUT I ESCAPED--TO SPEND MORE THAN THREE DECADES HUNTING THE MONSTER. ONLY HIS SCREAMS WILL QUIET THE SCREAMS OF MY LOVED ONES THAT I HEAR, EVEN NOW.

LAND...

THE ISLAND...

BAM

:KOFF:

SHE'S BREATHING! SHE'S COMING AROUND!

YOU OKAY, LADY?

WHERE... WHERE AM I?

WHERE ELSE? THIS IS OLD MAN'S EISENBLUTH'S TURF!

OUR DAD'S SWINGING A DEAL WITH THAT OLD GOAT, SO MY BROTHER AND ME, WE GOT THE RUN OF THE BEACH.

THAT'S A NASTY CUT ON YOUR HEAD THERE. LUCKY WE HAD A FIRST AID KIT IN OUR DUNE BUGGY, HUH?

DUNE BUGGY...

HOW CAN I EVER THANK YOU? I--UFF!

STEADY, LADY.

MY--MY EAR RING! I HAD IT WHEN I STOOD UP. OH, DEAR!

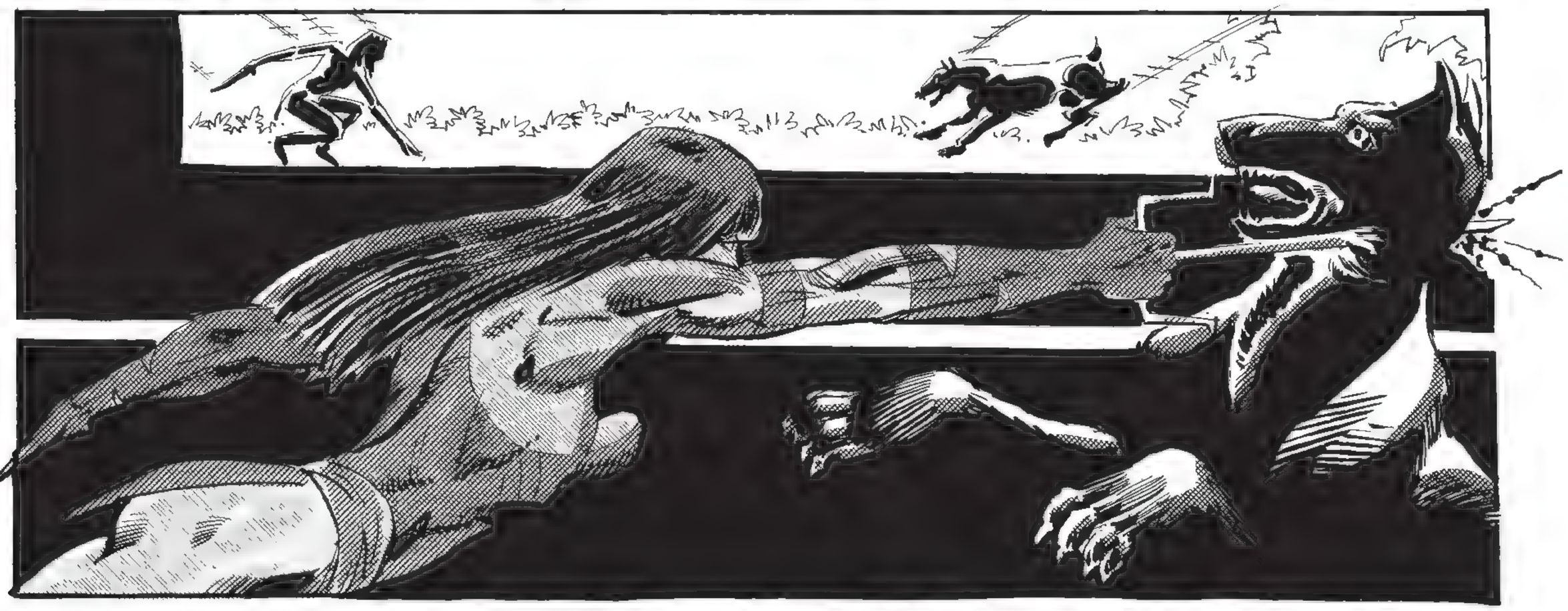
IT'S WORTH SO MUCH TO ME...

NO SWEAT. WE'LL FIND IT.

MUST BE IN THE SAND SOMEWHERE...

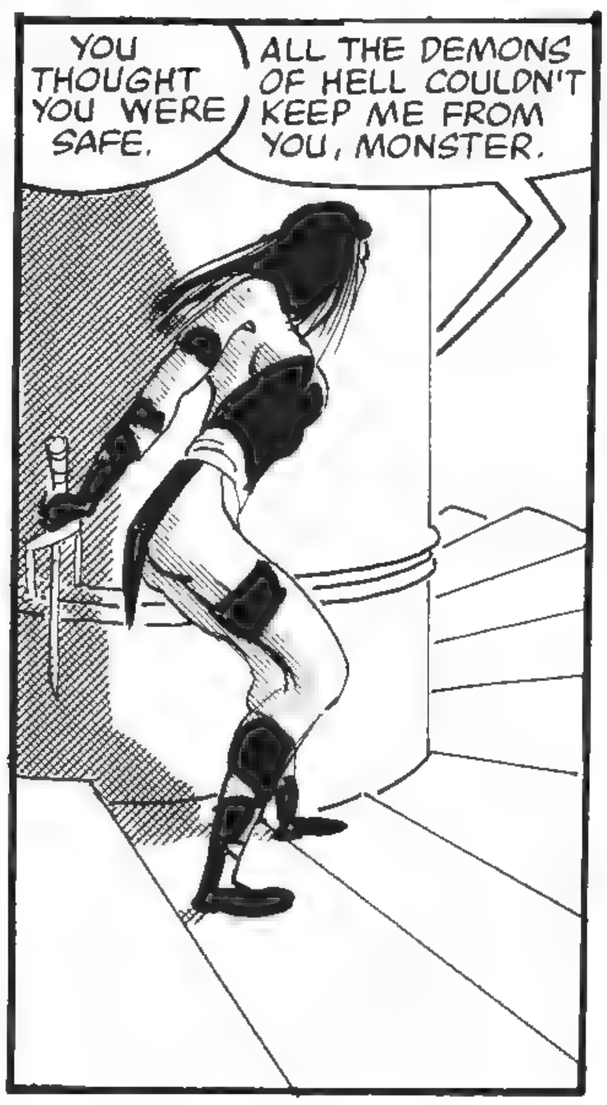
FOUND IT! I FOUND...

HEY!



IT'S CROAKED.
WHAT'S THE OLD MAN FEEDING THESE CRITTERS, ANYWAY?
THAT'S THE SECOND ONE TO BUY IT TONIGHT.

YOU THOUGHT THAT SINKING MY SHIP WOULD STOP ME, MONSTER.


YOU THOUGHT YOU WERE SAFE.
ALL THE DEMONS OF HELL COULDN'T KEEP ME FROM YOU, MONSTER.

I WILL HEAR YOU SCREAM.

BLAM
BLAM

THE LEGS... THEY HAVE HAD NO FEELING FOR YEARS, NOW.

WHAT ARE YOU DOING, YOUNG MAN?

HAVE I MADE YOU ANGRY AT ME? CAUSED YOU HARM?

CAN'T REMEMBER... SO LITTLE I CAN REMEMBER...

IT'S THE DRUGS, YOU KNOW. THE DRUGS THEY GIVE ME FOR THE ANGINA. MAKES THINKING SO HARD...

WOULD LIKE A BATH YES. A BATH.

NICE, WARM BATH.

THAT WOULD BE NICE.

PLEASE FORGIVE AN OLD MAN'S INDULGENCE, ELEKTRA. HE WAS YOURS TO KILL. BUT MY PLEASURES ARE FEW, THESE DAYS.

AND IT HAS BEEN SUCH A LONG TIME SINCE I HAVE SHOT A JEW.

CREATED, WRITTEN AND ILLUSTRATED BY FRANK MILLER

LETTERS BY JIM NOVAK

75¢ | 28 AUG 02686

MARVEL® COMICS GROUP

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WHAT IF™ DAREDEVIL® BECAME AN AGENT OF S.H.I.E.L.D.?

PLUS:

WHAT IF GHOST RIDER™ WERE SEPARATED FROM JOHNNY BLAZE?

I AM *THE WATCHER*... FOR UNCOUNTED EONS MY TASK HAS BEEN TO *WATCH* THE HISTORY OF YOUR WORLD SHAPE ITSELF BEFORE ME, TO OBSERVE AND RECORD THE TWISTING SKEINS OF REALITY...!

FOR REALITY IS NOT A SINGLE SIMPLE PATHWAY STRETCHING FROM THE PAST INTO THE FUTURE, BUT A COMPLEX ROAD, WITH A NIGH-INFINITE NUMBER OF FORKS IN ITS COURSE...

"CONSIDER... IN *YOUR* REALITY, THIS MAN --*MATTHEW MURDOCK*-- WAGES AN UNCEASING WAR FOR JUSTICE, NOT ONLY AS A BRILLIANT BLIND *ATTORNEY*...

"...BUT ALSO AS THE MASKED ADVENTURER KNOWN AS *DAREDEVIL!*

"SO IT IS IN *YOUR* REALITY... BUT LET US TRACE ONE OF REALITY'S DIVERGENT PATHS AND DISCOVER...

"WHAT IF MATT MURDOCK HAD NOT BECOME *DAREDEVIL?*

"WHAT IF, INSTEAD, HE BECAME...

MATT MURDOCK, AGENT OF... S.H.I.E.L.D.

MIKE W. BARR & FRANK MILLER • KLAUS JANSON • JOE ROSEN • G. WEIN • O'NEIL & DeFALCO • JIM SHOOTER

WRITER / CO-PLOTTERS / PENCILER — INKER — LETTERER — COLORIST — EDITORS — EDITOR-IN-CHIEF

"LET US PEER INTO THE NOT-TOO-DISTANT PAST--

--INTO THE HELL'S KITCHEN APARTMENT OF BOXER *BATTLIN' JACK MURDOCK*, AND HIS 8-YEAR-OLD SON, *MATT*...

AW, DAD, I CAN STUDY LATER! I WANNA GO OUT AND PLAY BALL WITH THE GANG!

NO, MATT, YOU'LL DO IT *NOW*! YOU'LL STUDY EVERY CHANCE YOU GET, HEAR?

I PROMISED YOUR *MOTHER*, BEFORE SHE DIED, THAT I WOULDN'T LET YOU GROW UP TO BE AN UNEDUCATED PUG LIKE ME! YOU'RE GOING TO AMOUNT TO SOMETHING, MATT...

...NOW I WANT YOU TO PROMISE *ME*, MATT--

--PROMISE ME YOU'LL STUDY, YOU'LL BECOME SOMEBODY WHO WORKS WITH HIS *MIND*, NOT HIS *BACK*! SOMEBODY *IMPORTANT*, LIKE A DOCTOR, OR A LAWYER...

...PROMISE ME, MATT... ME AND YOUR MOTHER!

I PROMISE, DAD! YOU'LL BE PROUD OF ME! YOU'LL SEE...

"THE YEARS PASS QUICKLY FOR YOUNG MURDOCK. IN HIGH SCHOOL, HE BECOMES A TOP STUDENT. THEN, ONE DAY...

THAT OLD BLIND MAN-- HE'LL BE HIT BY THAT *TRUCK*... UNLESS...

LOOK *OUT*, MISTER!

"YOUNG MATT'S HEROIC ACT IS SUCCESSFUL! BUT EVEN THOUGH THE MAN'S LIFE IS SAVED, THE TRUCK STILL CRASHES...

GOTTA GET THIS ÷KOFF÷ CANISTER OUTTA THE *FIRE* ...IT MIGHT *EXPLODE*--!

"THE CANISTER STRIKES THE STREET AND OPENS...

"MATT MURDOCK STARES STRAIGHT AT THE RADIO-ACTIVE CARGO...

"...AND AN INSTANT LATER, HIS EYES ARE CLOSED-- FOR-EVER!

"IN NEARLY ALL WORLDS WHERE THERE IS A MATT MURDOCK, IT BEGINS THIS WAY...

...WITH YOUNG MATT USING HIS ATHLETIC SKILL-- THE SKILL HE DEVELOPED BY TRAINING *SECRETLY* TO AVOID HIS FATHER'S WRATH-- TO SAVE THE LIFE OF ANOTHER!

HOWEVER, NOT ALL WORLDS END UP WITH THE BOY BE-COMING A COSTUMED CRIME-FIGHTER...

LET US NOW SEE HOW A SINGLE DIVERGENT FACTOR CAN CAUSE A WORLD OF DIFFERENCE...

A WORLD THAT TRULY DIVERGED WHEN A YOUNG INDUSTRIALIST OF *GENIUS* STATURE DECIDED, ON A HUNCH, TO FOLLOW HIS COMPANY'S TRUCK ON ITS PERIL-FRAUGHT ROUTE...

BLAST IT, I *TOLD* THEM NOT TO TAKE THAT STUFF THROUGH MANHATTAN! GIVEN FIVE MINUTES, I COULD HAVE ARRANGED FOR *AIR TRANSPORT!*

...BUT RIGHT NOW, THAT BOY NEEDS *HELP!* GET ANOTHER MAN, SERGEANT!

MP

YES, *SIR*, MR. STARK!

PUT HIM IN THE BACK OF MY CAR, BOYS! NICE AND EASY, NOW!

WHY *YOUR* CAR, MR. STARK? AN *AMBULANCE* COULD GET 'IM TO A HOSPITAL FASTER!

NOT THE HOSPITAL *I* HAVE IN MIND, BOYS!

OH, WOW!

AT LAST! MY SURVEILLANCE OF TONY STARK HAS PAID OFF! MY SUPERIORS WILL WISH TO KNOW ABOUT THE *BOY!*

AGENT 5 TO HYDRA HEAD... COME IN, HYDRA HEAD...

"AND MINUTES LATER, IN A NEWLY-COMPLETED *HELI-CARRIER*, MILES ABOVE THE EARTH...

"...TONY STARK CONFERS WITH COLONEL NICK FURY-- THE RECENTLY-APPOINTED DIRECTOR OF *S.H.I.E.L.D.*,* AMERICA'S FOREMOST ESPIONAGE AGENCY--

ARE YOU SAYING I DID THE WRONG THING IN BRINGING THE BOY HERE, COLONEL?

I AIN'T SAYIN' NOTHIN' A' THE *KIND*, STARK, AN' YOU *KNOW* IT!

IT'S JUST THAT I GOT *ENOUGH* TROUBLES GETTIN' *SHIELD* OPERATIONAL WITHOUT ANY *MORE* WORRIES!

* *SUPREME HEADQUARTERS, INTERNATIONAL ESPIONAGE AND LAW-ENFORCEMENT DIVISION. -- O'NEIL*

"CONSCIOUSNESS IS SLOW IN RETURNING TO MATT MURDOCK...

W-WHERE AM...

"...BUT WHEN IT DOES, THE YOUTH IS MORE FULLY CONSCIOUS--MORE *AWARE* --THAN ANY OTHER MAN IN THE WORLD!

LUB DUB LUB DUB LUB DUB

HI, SON! LEMME SHOWER, AND WE'LL HEAD ON HOME!

DON'T HURRY ON *MY* ACCOUNT--

--"DAD"!

MATT, WHAT--

OOOOF!

MURDOCK LIFE MODEL DECOY TO HYDRA HEAD... DECEPTION SUCCESSFUL...SEND PICKUP FOR SELF AND CAPTIVE...

THANKS FOR TAKING ME OUT OF THAT *TANK*, DR. FROST...

...I THOUGHT I WAS GONNA GROW GILLS! AND COULD YOU WATCH THAT CIGAR, FURY? IT SMELLS LIKE A *SMOKE-STACK!*

HOLD STILL, MATT, AND I'LL GET THESE BANDAGES OFF...

PESKY KID!

WELL? AREN'T YOU GONNA TAKE 'EM OFF MY *EYES*?

OH, DEAR.

THEY *ARE* OFF, KID.

THEY...ARE?

NO! THAT STUFF *BLINDED* ME! NOOOO..!

TAKE IT EASY, KID! IT AIN'T AS BAD AS YA THINK! YOU'LL... FIND THAT OUT!

OTHER PEOPLE HAVE BEEN BLINDED, KID...YOU AIN'T THE FIRST! WE'LL HELP YA!

BLIND... I'M *BLIND*...

Murdock, M.
As theorized by Dr. Frost, subject's remaining senses have been enhanced several hundredfold. SHIELD training is helping him to use those abilities and his morale is improving.

TAKE IT EASY, KID! YER GOIN' TOO *FAST!*

WHATSAMATTER, FURY? AFRAID I'LL BREAK SOME OF YOUR EXPENSIVE *EQUIPMENT?*

WILL *YOU* TALK TO 'IM, DOC? I DON'T WANT 'IM *HURT!*

HE'S TAKING NO CHANCES, COLONEL! NOT ONLY HAS MATT LEARNED TO USE HIS STRENGTHENED SENSES, COMBINING THEM WITH HIS NATURAL ATHLETIC ABILITIES...

...BUT THE RADIATION ALSO GAVE HIM SOME SORT OF.."PERSONAL RADAR"! IN MANY WAYS, HE'S MORE CAPABLE THAN ANY SIGHTED PERSON!

AN' HE'D MAKE THE BEST *FIELD OPERATIVE* WE'VE EVER HAD, BUT...

THANKS FOR THE *COMPLIMENT*, FURY! CAN I *QUOTE* YOU?

YOU FORGOT HIS ENHANCED *HEARING*, COLONEL!

DAD-BLASTED--!

YOU KNOW THE KINDA WORK *SHIELD* DOES, KID, AN' YOU KNOW WE WANT YA!

IF YA SIGN UP WITH US, WE'LL PUT YA THROUGH COLLEGE, TRAIN YA, AND TAKE CARE'A YOU AND YER DAD FOR THE REST'A YER LIVES!

IT SOUNDS GOOD, FURY...

...BUT I JUST DON'T KNOW! I'LL HAVE TO TALK IT OVER WITH MY DAD! CAN I CALL HIM?

UH-OH...

WE AIN'T FOUND NO SIGN OF HIS DAD... LOOKS LIKE HE'S BEEN SNATCHED! BUT NO SENSE WORRYIN' THE KID!

SORRY, NO CAN DO! IT'D VIOLATE SECURITY!

AW, COME *ON*, FURY...

I'VE BEEN HERE FOR OVER A MONTH, MY DAD MUST BE WORRIED ABOUT ME! JUST LET ME TALK TO HIM!

I SAID "NO," KID! YER DAD KNOWS YER ALL RIGHT! NOW DROP IT, OKAY?

FUNNY... FURY'S HEART IS BEATING MORE RAPIDLY... WONDER WHAT THAT MEANS?

SOUNDS ALMOST LIKE A *LIE DETECTOR*, OR--*WAIT A MINUTE!*

YOU'RE *LYING*, FURY! I WANT THE *TRUTH*--*NOW!*

WHAT THE--?

I DUNNO HOW IN BLAZES YOU FOUND OUT, KID--

--BUT YER DAD'S BEEN CAPTURED BY *HYDRA* AGENTS... THEY'LL PROBABLY USE HIM AS BAIT FER YOU!

AND YOU DIDN'T TELL ME? *WHY*?

WE'RE LOOKIN' FOR HIM, BUT WE DIDN'T WANNA *WORRY* YOU!

WORRY ME? HE MAY HAVE BEEN DEAD FOR A MONTH--

--AND YOU THOUGHT TELLING ME MIGHT *WORRY ME*?!

WHUDD

UNHHH

I'M SORRY, KID--BUT WE'LL FIND HIM! YA GOT MY *WORD!*

YOU CAN TAKE YOUR WORD AND *SHOVE* IT, FURY... AND BY THE WAY...

...YOU JUST *LOST* YOURSELF AN AGENT!

I DON'T KNOW *WHAT* I'M GONNA DO, DR. FROST...

...DAD COULD BE *DEAD*--AND I'M SITTING ON MY HANDS, HELPLESS!

WOULD YOU HELP HIM IF YOU COULD, MATT?

HELP HIM? I'D DO *ANY-THING*, BUT--

I CAN TAKE YOU TO HIM, MATT--BUT *ALONE!*

HUH? BUT HOW DO YOU--

LET'S JUST SAY I'VE GOT CON-TACTS ON *BOTH* SIDES OF THE FENCE! I'LL TAKE YOU TO YOUR DAD TONIGHT, OKAY?

O--OKAY.

"THAT NIGHT, YOUNG MATT AND THE DOUBLE-AGENT FROST OBTAIN TRANS-PORTATION OFF THE HELI-CARRIER--AS MATT LEARNS HIS FIRST LESSON IN THE FINE ART OF *TREASON!*

"BUT DO NOT JUDGE MATT MURDOCK TOO HARSHLY! FOR ALL HIS YOUTHFUL INSOUCIANCE AND SELF-CONFIDENCE, HE IS STILL ONLY A BOY...

"...AND A BOY WHO DOES NOT FULLY GRASP THE CONSEQUENCES OF HIS ACT...

AROOOGA

AROO-

"...A BOY WHOSE MIND CANNOT FULLY REALIZE THE TREACHERY AND DUPLICITY OF AN ORGANIZATION SUCH AS HYDRA...

AROOGA

"...BUT MOST OF ALL, A BOY--AN *AMATEUR* IN THIS DEADLY GAME--WHO WANTS ONLY TO SEE HIS *FATHER!*

"SUCH AMATEURS MAY, FOR A TIME, OUTPLAY THEIR PROFESSIONAL OPPONENTS...

"...BUT EVENTUALLY, TRAINING AND SKILL WIN OUT, AND THE ONLY MOVES TO BE MADE...

"...ARE *CHECK*...

"...AND *MATE!*

NO! CAN'T LET 'EM GET ME! GOTTA GET TO DAD! GOT TO!

ANYWAY I...

...CAN..?

BLASTED IDJIT KID! I OUGHTTA LET YA *FALL*...

...BUT *SHIELD*'S GOT TOO MUCH INVESTED IN YA!

"AND BACK INSIDE...

WHAT KINDA FOOL TRICK WAS THAT? HYDRA'D NEVER LET YOU *OR* YER DAD GO!

AT LEAST I WAS *DOING* SOMETHING, FURY--NOT JUST SITTING ON MY DUFF!

WE JUST FOUND OUT WHERE YER DAD'S BEIN' HELD! WE'RE GONNA SPRING HIM TONIGHT!

I'LL MAKE YOU A *DEAL*, FURY...

...YOU WANT ME AS A *SHIELD* AGENT? YOU *GOT* ME...

...JUST LET *ME* GO IN AND SAVE MY DAD!

KID...

...YOU SHOULDA BEEN A *LAWYER!*

"THAT NIGHT, CLOUDS GATHER ACROSS THE ORB OF THE MOON, AS THOUGH *BLINDING* IT...

"...A *SYMBOLIC* OCCURRENCE...

"...BUT ONE *LOST* ON THESE TWO FIGURES, NAVIGATING TOWARD A HYDRA BASE ON THE FETID BOTTOM OF NEW YORK'S EAST RIVER...

HERE SHE COMES! AND SHE'S GOT THE BOY!

WAIT A MINUTE, SOMETHING'S WRONG! IT'S *HIM*--

FOOSHH

--BUT IT AIN'T... *URGGGH!*

THAT MANNEQUIN FOOLED 'EM JUST LONG ENOUGH FOR ME TO GET CLOSE... NOW COMES THE *EASY* PART!

WHOOOF

THIS LOCK'S *REAL* SENSITIVE--IT'LL SOUND AN ALARM IF I EVEN *TOUCH* IT WRONG!

BUT ADD *SHIELD* TRAINING TO MY *SUPER*-SENSITIVE FINGERS...

KLIK KLAK WHIRRRRR

...AND THIS THING IS AS HARD TO OPEN AS A *SAFETY PIN!*

THERE THEY ARE, UP AHEAD! I'LL ONLY GET *ONE* CHANCE AT THIS...

...SO I'D BETTER DO IT IN *STYLE!*

HIYA, GUYS! CAN MY *DAD* COME OUT AND PLAY?

I TOOK 'EM BY SURPRISE, BUT AS SOON AS THEY GET ORGANIZED, THEY'LL *CREAM* ME...

KRAK

WHO--?

ARGGGHH!

OOOOOF!

WHAT THE--?

...SO I'D BETTER GIVE 'EM SOME-THING *ELSE* TO WORRY ABOUT!

LIGHTS OUT GUYS! BEDTIME FOR ALL YOU LITTLE DADNAPPERS!

BLAM

BLAM

TERRIFIC! I'VE GOT 'EM SO SPOOKED, THEY'RE SHOOT-ING EVERYWHERE AT ONCE! SO IF I GET OUT OF HERE...

...THEY'LL WIPE THEMSELVES OUT FOR ME!

WHAK

WOP

"BUT YOUNG MATT HAS UNDERESTIMATED THE ABILITIES OF HIS FOES, AND SOON...

HE-HE'S GONE! BUT WHERE..?

USE YOUR *HEADS*, FOOLS! HE CAME HERE FOR ONE REASON ONLY...

...TO FIND HIS *FATHER!*

DAD! IT'S ME, MATT!

SON? IS THAT *REALLY* YOU?

"AND AFTER MATT HAS EFFORTLESSLY SPRUNG THE LOCKS BINDING HIS FATHER...

WHY ARE YOU WEARIN' THAT BLINDFOLD, SON? WHAT'S--

UH..DAD...

YOU'LL HAVE TO WAIT YOUR TURN...THESE GUYS HAVE FIRST DIBS!

SURRENDER, MURDOCK--AND WE'LL LET THE OLD MAN *LIVE!*

NOT SO FAST, FELLAS... *YOU'RE* THE ONES WHO SHOULD GIVE UP! I'VE GOT YOU *SURROUNDED!*

INDEED, MURDOCK? YOU AND WHAT *ARMY?*

THIS ONE!

CHIK

THOOM

WE'RE UNDER *ATTACK!* BUT HOW..?

LET'S GO, YOU LUNKHEADS! THE KID'S SIGNAL MEANS HE NEEDS US! YOU GOT THE *GAS* READY?

RIGHT HERE, COLONEL FURY!

"AND SECONDS LATER, ONE HEAD OF HYDRA IS EFFECTIVELY DE-CAPITATED, AS THE GAS TAKES ITS TOLL...

HERE, DAD-- TAKE THIS GAS MASK!

OKAY, SON!

NO, *I'LL* TAKE THE MASK--

--*AND* YOUR FATHER! LET'S GO, OLD MAN! YOU'RE MY TICKET OUT!

DAD!

DON'T WORRY ABOUT *ME*, SON...

WHAP!

...THIS BOZO COULDN'T STAND TWO ROUNDS WITH *MICKEY MOUSE!*

"OLD," HUH?

"AND NOT LONG AFTER...

LOOKS LIKE IT ALL CAME OUT IN THE WASH, MURDOCK! I GOT ME AN *AGENT*, AND YOU'RE SET FOR THE REST OF YOUR LIFE!

YEAH, NOW I WON'T HAVETA SIGN WITH THAT GOON, *THE FIXER!* BUT THERE'S ONE PROBLEM, MATT...

...WHAT ABOUT THE PROMISE I MADE TO YOUR MOM THAT YOU'D BECOME SOMEBODY IMPORTANT?

BUT I WILL BE IMPORTANT, DAD-- I'LL BE FIGHTING FOR FREEDOM ALL OVER THE WORLD!

AND BESIDES, NO ONE'LL KNOW THAT MATT MURDOCK IS A *SHIELD* AGENT...

...THEY'LL KNOW ME ONLY BY MY CODE NAME... A NICKNAME I GOT WHEN I WAS A KID...

..."DAREDEVIL!"

THE END.

What If? #34 (August 1982) socked it to Marvel's heroes with an all-parody issue, including this Daredevil piece by Frank Miller

WHAT IF DAREDEVIL WERE DEAF INSTEAD OF BLIND?

WE'LL MURDER YA, YA LOUSY-- URFF!
GET HIM! GET HIM!
EH?
KLUD
THWAKK
WHAT'S THAT? YOU'VE GOT TO SPEAK UP.
HERE! HE'S OVER HERE!
WHOK
YEP. THE MAN WITHOUT FEAR. THAT'S ME.
I WANT INFORMATION. WHO'S GOING TO TALK FIRST?
KGGG
ME! I GIVE UP! I'LL TELL YOU EVERY-THING!
STOP MUMBLING! SPEAK UP! TALK!
B-BUT I'M TRYING TOOOOFFF!

Writer/Artist: **FRANK MILLER**

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TM

WHAT IF™ ELEKTRA™ HAD LIVED?

HANNIGAN AND AUSTIN

Plus...
WHAT IF YELLOW-JACKET HAD DIED?

YOUR PAIN IS GREAT, MATTHEW MURDOCK.

YOU HAVE LOST THE FIRST WOMAN YOU EVER LOVED.

AND LOVE IS A MIGHTY FORCE IN THE WORLD OF MEN. IT WAS ALMOST POWERFUL ENOUGH TO MAKE YOU RENOUNCE EVERYTHING YOU HAVE FOUGHT FOR AS A TALENTED ATTORNEY--

--AND AS THE SIGHTLESS CRIMEFIGHTER, *DAREDEVIL.*

YOU WERE TWO OF A KIND. YOUNG, COMMITTED TO YOUR WORLD AND TO YOUR SPECIES...

...BUT *ELEKTRA* WENT ASTRAY.

ELEKTRA

RAVAGED BY PERSONAL TRAGEDY, SHE BECAME CORRUPT. EVIL.

AN *ASSASSIN.*

AND SHE DIED A POINTLESS DEATH, AT THE HANDS OF *ANOTHER* ASSASSIN.

BUT SUPPOSE SHE *HADN'T...*

THE MAN WHO KILLED ELEKTRA DID SO ONLY AFTER HE ESCAPED FROM PRISON. IT IS DURING THAT ESCAPE THAT MY TALE BEGINS.

FOR AN INSTANT, THE KILLER AND KILLER-TO-BE STOOD SQUARELY IN THE SIGHTS OF A PRISON GUARD'S RIFLE.

IN *YOUR* REALITY, THE GUARD HESITATED FOR ONE FATAL SECOND.

BUT IN A REALITY THAT IS ONLY A *THOUGHT* AWAY, HE DID NOT PAUSE.

WHICH BEGS THE *QUESTION*...

...WHAT IF BULLSEYE HAD NOT KILLED ELEKTRA?

FRANK MILLER
WRITER/PENCILER
TERRY AUSTIN
INKER
JOE ROSEN
LETTERER
GLYNIS WEIN
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MARK GRUENWALD
EDITOR
JIM SHOOTER
EDITOR-IN-CHIEF

FOR A TIME, EVENTS PROCEED AS YOU KNEW THEM.

ELEKTRA RECEIVES A COMMISSION TO ELIMINATE YOUR FRIEND AND PARTNER, *FRANKLIN NELSON*...

I HAVE BEEN HIRED TO KILL YOU, MR. NELSON.

BE SILENT. BE CALM.

YOU WILL FEEL NO PAIN.

THIS CAN'T BE HAPPENING! IT CAN'T!

OH, PLEASE. NO...NO...

ALL-NITE PARKING

WHY? WHY ARE YOU DOING THIS?

PLEASE... PLEASE EXPLAIN WHY. I DON'T EVEN *KNOW* YOU...

YES...I *DO*... I'VE SEEN YOU *BEFORE*...

IN COLLEGE...

YOU WERE MATT'S GIRL...

ELEKTRA.

I DON'T UNDERSTAND ANY OF THIS. WHAT ARE YOU--

GET OUT OF HERE.

NELSON FLEES, HIS LIFE SPARED.

ELEKTRA'S CORRUPTION WAS NOT SO COMPLETE THAT SHE COULD ENTIRELY DENY HER PAST...OR HER LOVE FOR *YOU.*

AND PERHAPS SHE FEELS A MOMENTARY *CHILL.* FOR, IN A WORLD A *HEARTBEAT* DISTANT --*YOUR* WORLD, MATTHEW MURDOCK-- BULLSEYE HAS *FOUND* HER...

...AND SHE IS *DEAD.*

BUT DO NOT HOPE THAT THIS SINGLE ACT OF CONSCIENCE WILL SAVE ELEKTRA. THE PATH OF EVIL IS STEEP AND TREACHEROUS--AND ONE ON WHICH SHE HAS TRAVELLED FAR.

SOON, WORD OF WHAT HAS HAPPENED REACHES HER *EMPLOYER*...

FRANKLIN NELSON IS STILL *ALIVE*, KINGPIN.

WHICH MEANS ELEKTRA HAS EITHER *FAILED* YOU--OR *BETRAYED* YOU.

I HARDLY NEED YOU TO TELL ME THIS, MR. SLAUGHTER.

STATE YOUR BUSINESS.

YOU RUN ALL THE MOBS IN TOWN, MAKING YOU THE TOP EMPLOYER OF *ASSASSINS*.

I REPRESENT *TWENTY* OF THE BEST.

BUT EVER SINCE YOU HIRED *ELEKTRA*, SHE'S GOTTEN ALL THE *HIGH-PRICED* CONTRACTS. LEAVING MY MEN *CHICKEN FEED*.

NOW, I FIGURE THE FIELD'S WIDE OPEN AGAIN.

VERY WELL, MR. SLAUGHTER.

KILL ELEKTRA FOR ME--

--AND YOU SHALL RECEIVE ALL THE WORK YOU CAN HANDLE.

FORGOTTEN, IN THIS GANGLAND SKIRMISH, IS THE ORIGINAL *TARGET* OF THE KINGPIN'S WRATH.

AND, SINCE FRANKLIN NELSON IS BUT A SMALL MAN CAUGHT IN FRIGHTENING CIRCUMSTANCE, HE SEEKS OUT HIS CLOSEST *FRIEND*...

WHAT IS IT, FOGGY? WHAT'S *WRONG*?

IT'S *CRAZY*! IT'S *CRAZY*!

YOUR OLD GIRLFRIEND-- ELEKTRA-- SHE'S SOME KIND OF *ASSASSIN* NOW!

SHE ALMOST *KILLED* ME!

OH, NO. NO.

I'VE HOPED IT WOULDN'T COME TO THIS. I'VE BEEN FOOLING MYSELF...

MATT-- WHAT ARE YOU TALKING ABOUT?

FOGGY-- THERE'S SOMETHING I SHOULD *TELL* YOU.

WE'VE BEEN FRIENDS... FOR SUCH A LONG TIME. YOU *DESERVE* TO KNOW...

WHAT IS IT, MATT?

I'M...

NO. NEVER MIND.

JUST GO ON HOME, FOGGY. I'LL HAVE SOMEONE TAKE CARE OF THIS.

TRUST ME.

O--OKAY, MATT. IF YOU SAY SO, I GUESS...

YOU'VE GONE TOO *FAR*, ELEKTRA.

NO MATTER WHAT I'VE FELT FOR YOU...

NO MATTER HOW MUCH I MAY STILL *LOVE* YOU...

YOU'VE GONE TOO FAR.

TAK

YOU SEARCH DESPERATELY, HOPELESSLY.

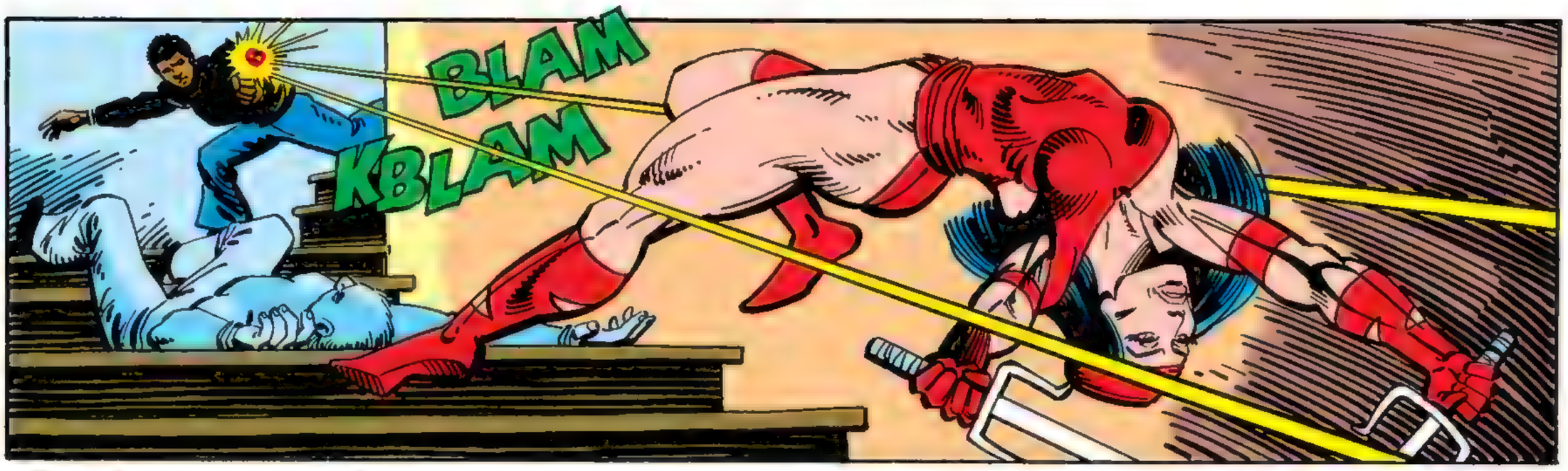
YOU CANNOT FIND HER.

ELEKTRA IS CONFIDENT THAT SHE HAS KEPT THE LOCATION OF HER QUARTERS A SECRET. BUT THE KINGPIN IS A CAREFUL MAN, FROM WHOM NO ONE CAN HIDE.

THAT NIGHT, ELEKTRA RUNS TO GATHER HER FEW BELONGINGS AND FLEE NEW YORK...

KREEKK

SHHKK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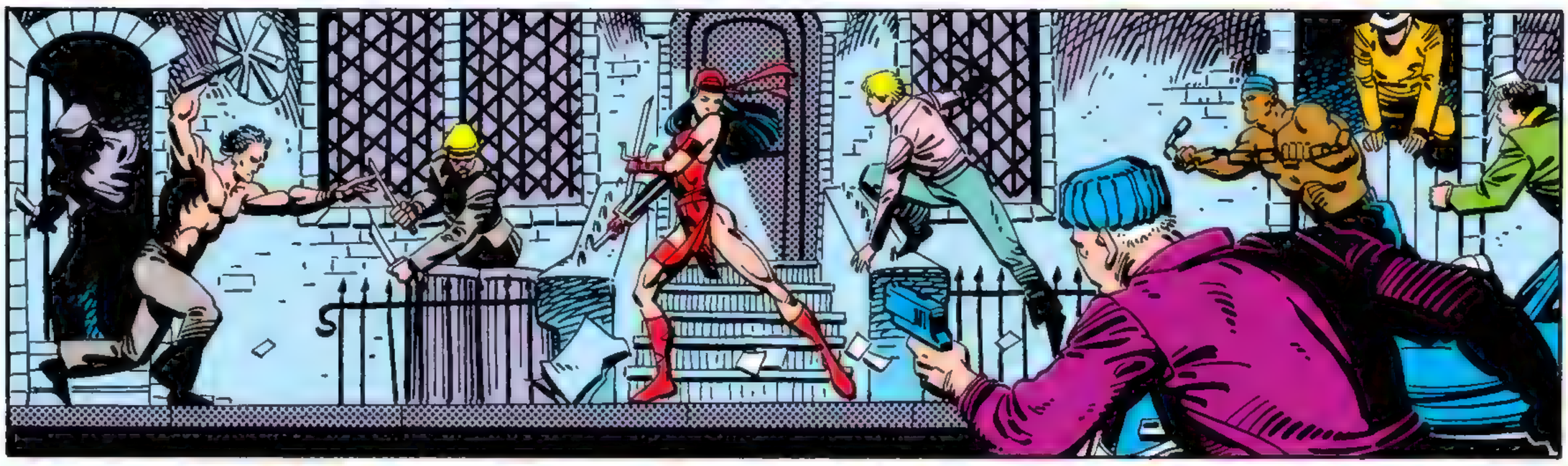

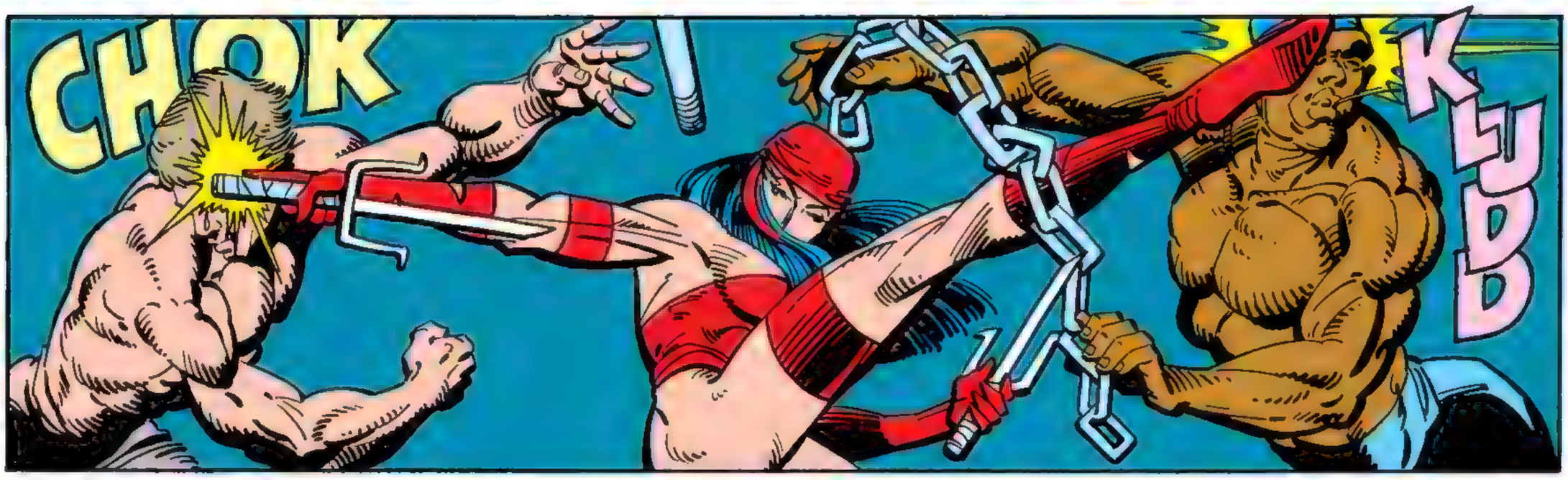
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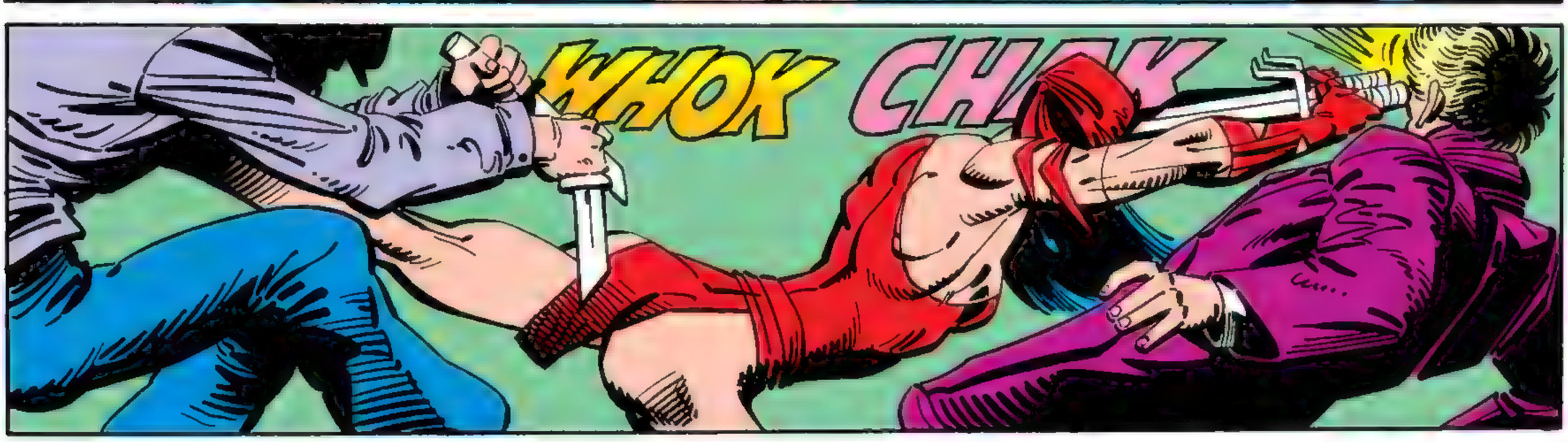
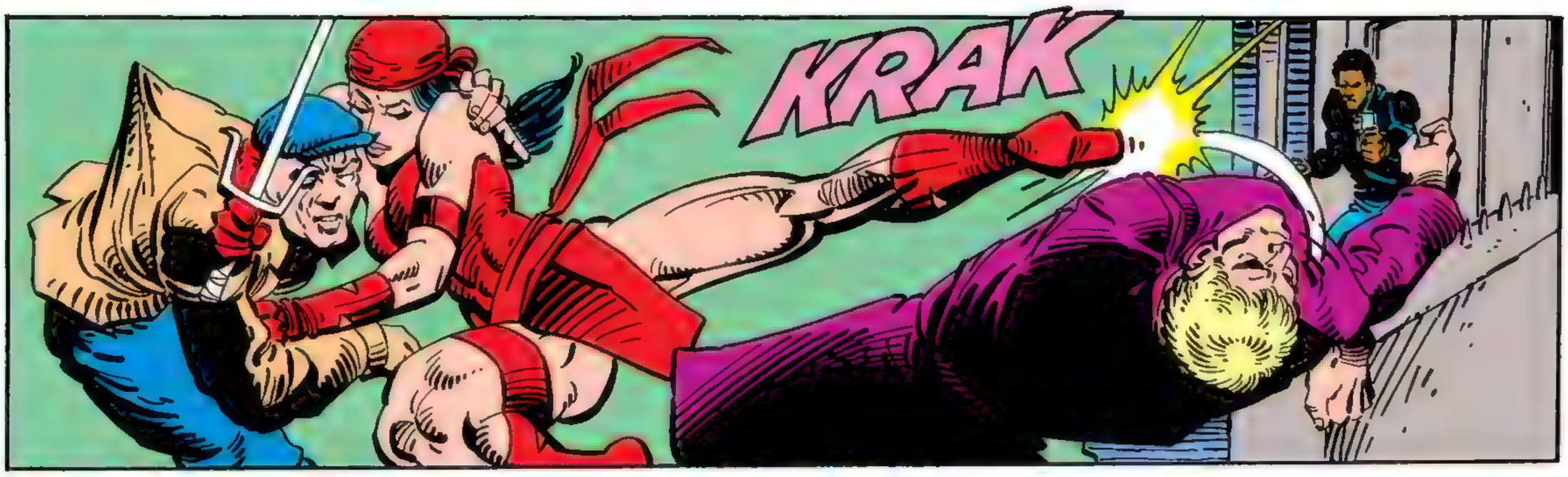
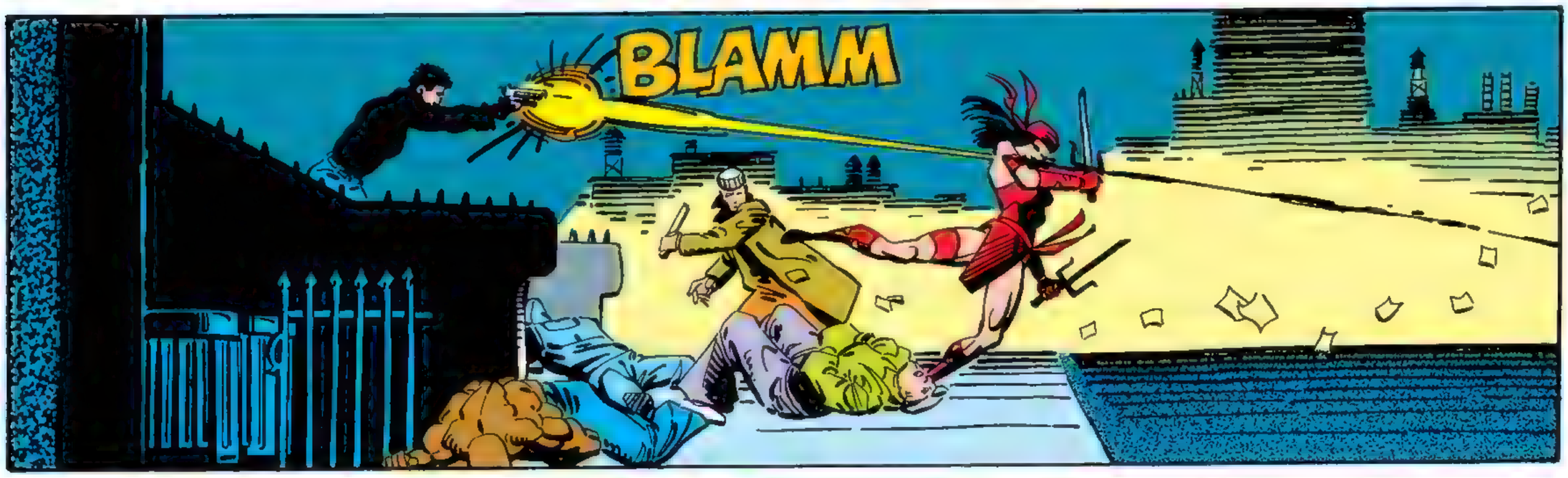
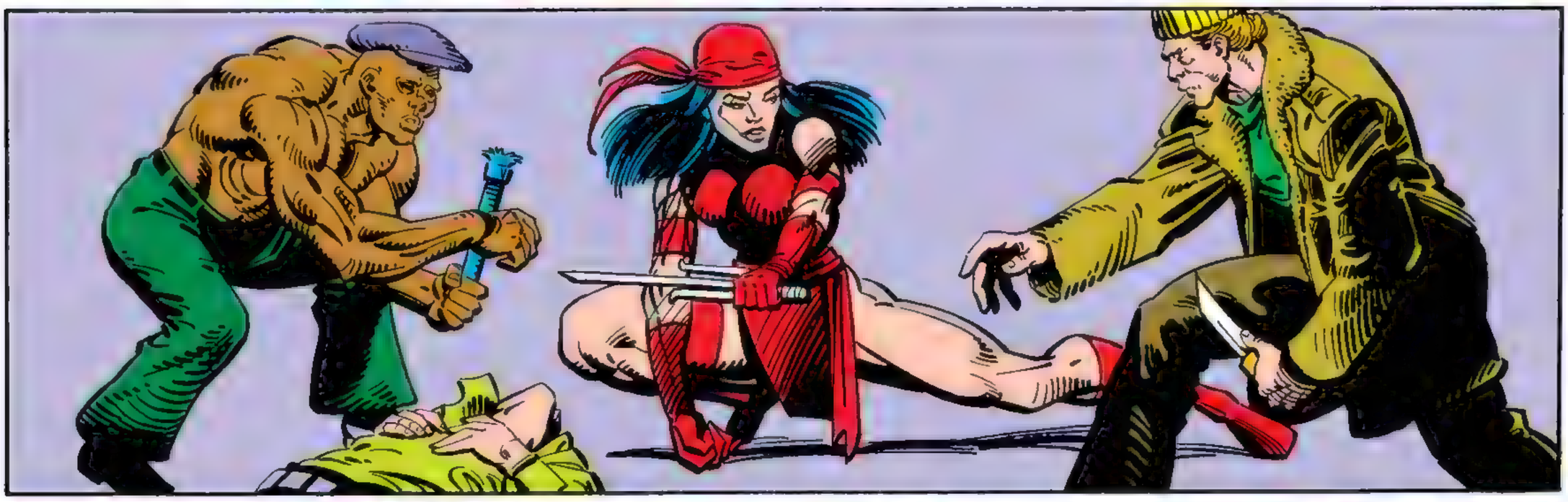
KLUD

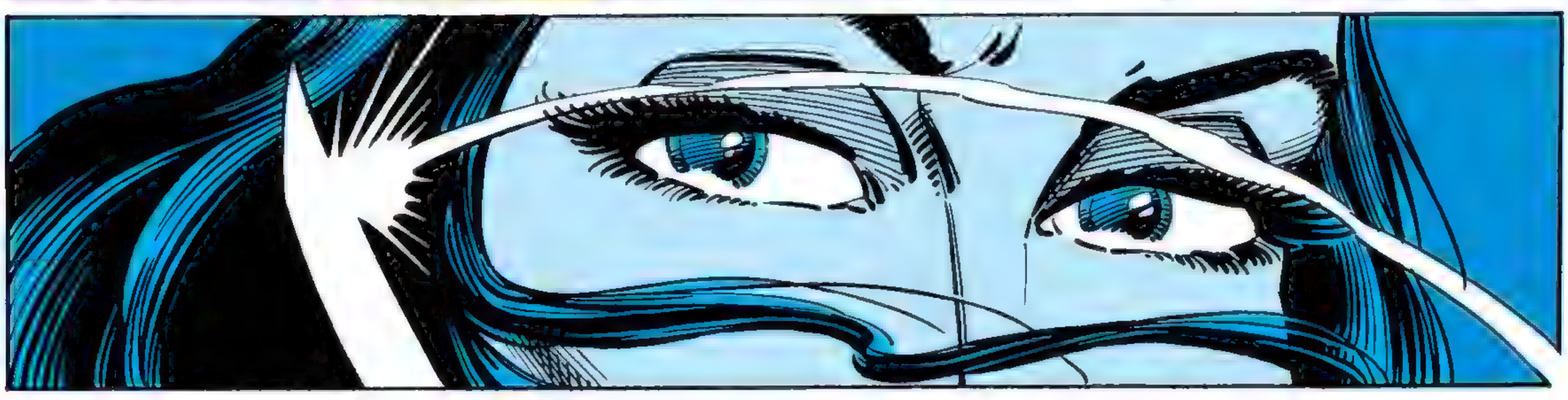

WHOK
CHOK


KRAK

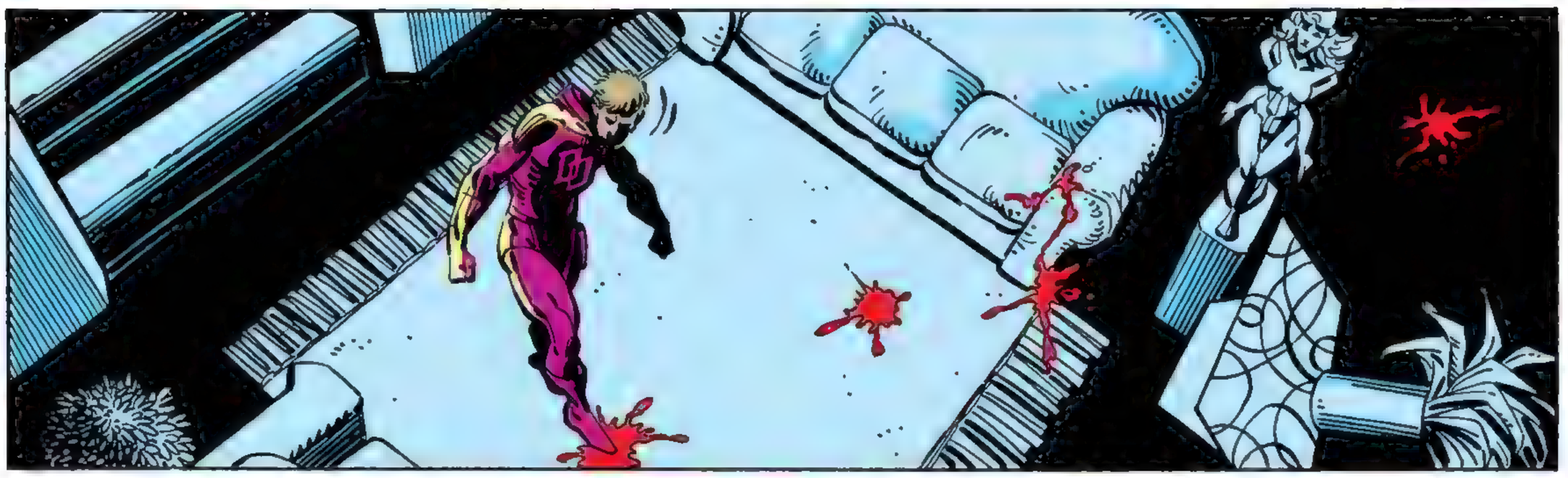

BLAMM

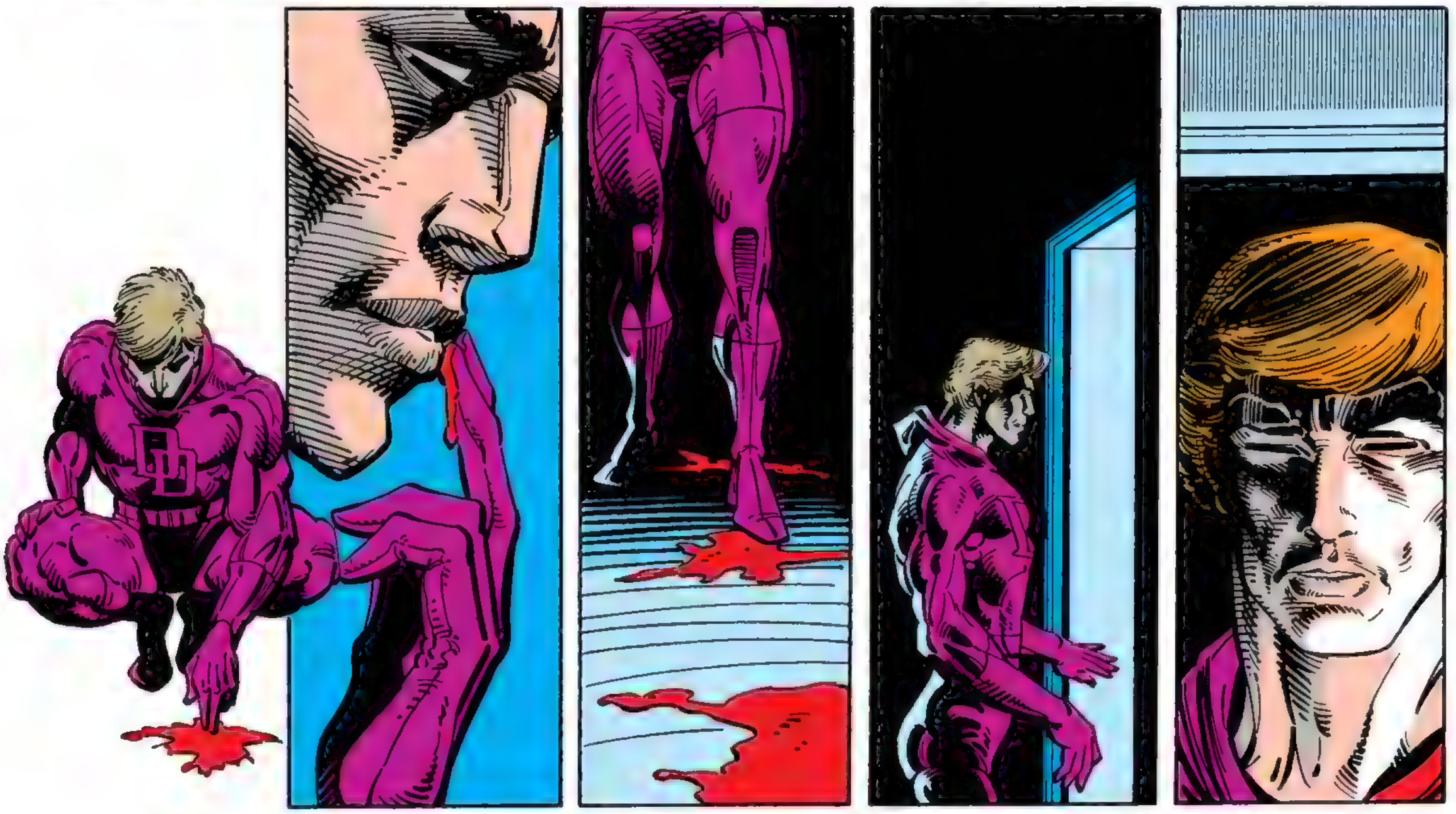
THUNK





AS DAWN BREAKS, MURDOCK, YOU SURRENDER TO WEAKENED MUSCLE AND WILL.
YOU GO HOME.





I'M TAKING YOU IN.

THE KINGPIN HAS ORDERED MY DEATH.

IF I GO TO PRISON, I WILL DIE THERE. HE WILL SEE TO THAT.

DO YOU WANT ME TO DIE, MATT?

...NO, MS. LAVENDER, I DON'T KNOW WHERE HE IS, OR WHEN HE'S COMING BACK.

RING

EXCUSE ME--

--HELLO, *NELSON AND MURDOCK.* NO, MR. TOWER, MR. MURDOCK IS NOT IN. YES, MR. TOWER, I KNOW HE HASN'T--

HELLO?

YOU LOOK DEEP INSIDE YOURSELF, MATTHEW MURDOCK --AND YOU ANSWER ELEKTRA.

THREE DAYS LATER, YOUR PROFESSIONAL ASSOCIATES HAVE MORE QUESTIONS TO ASK...

FOGGY, THIS IS RIDICULOUS.

MATT HASN'T CALLED IN SINCE TUESDAY! HE'S LEFT FOUR CASES HANGING!

TRIED HIM AT HOME?

FOUR TIMES, TODAY.

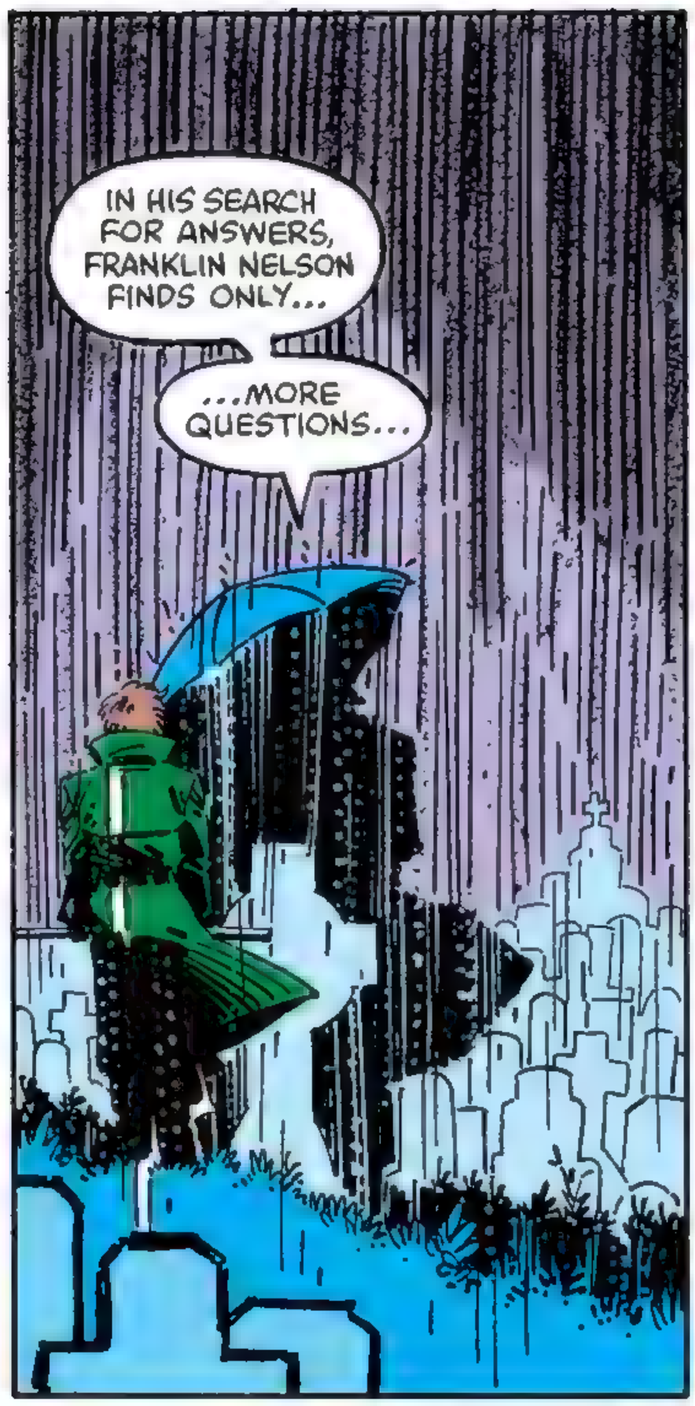
FOGGY--MATT'S SO INDEPENDENT, WE CAN ALMOST FORGET THAT HE'S *BLIND.* IF SOMETHING WERE TO *HAPPEN* TO HIM...

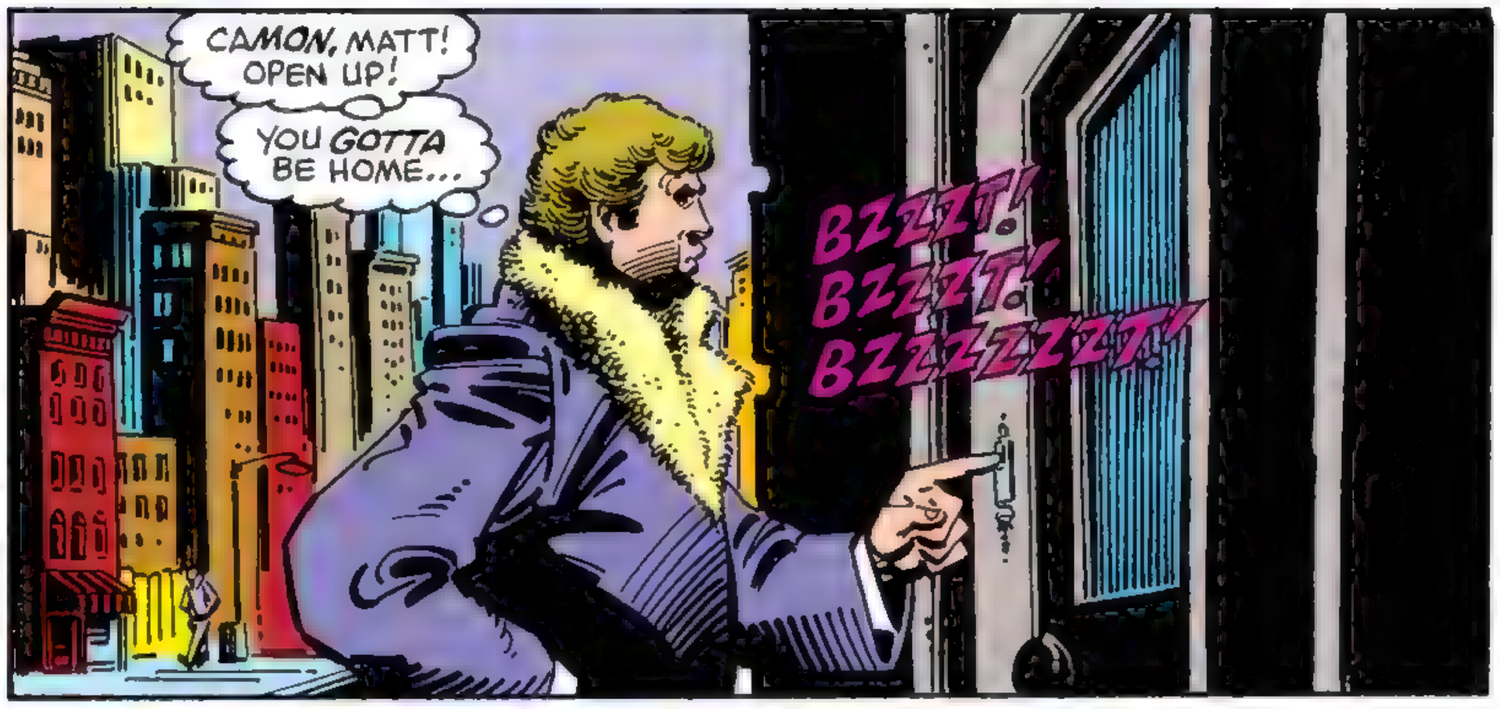
I'M WORRIED, FOGGY.

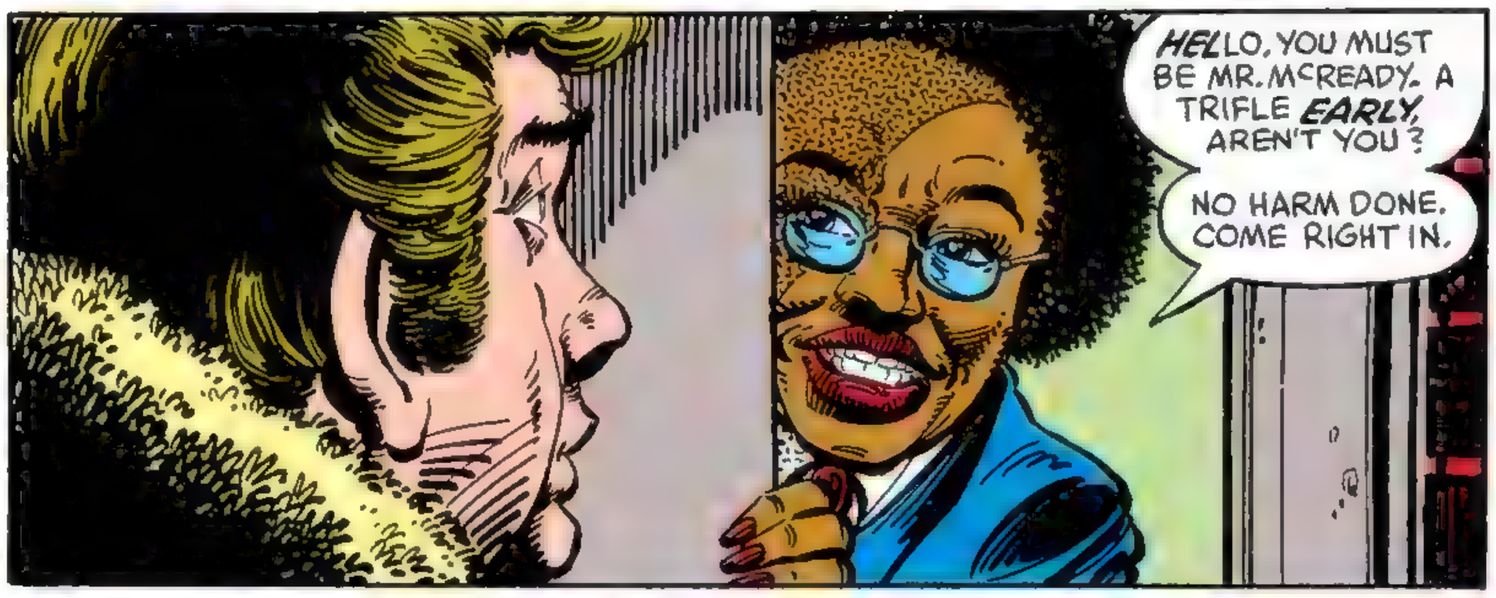
RING RING

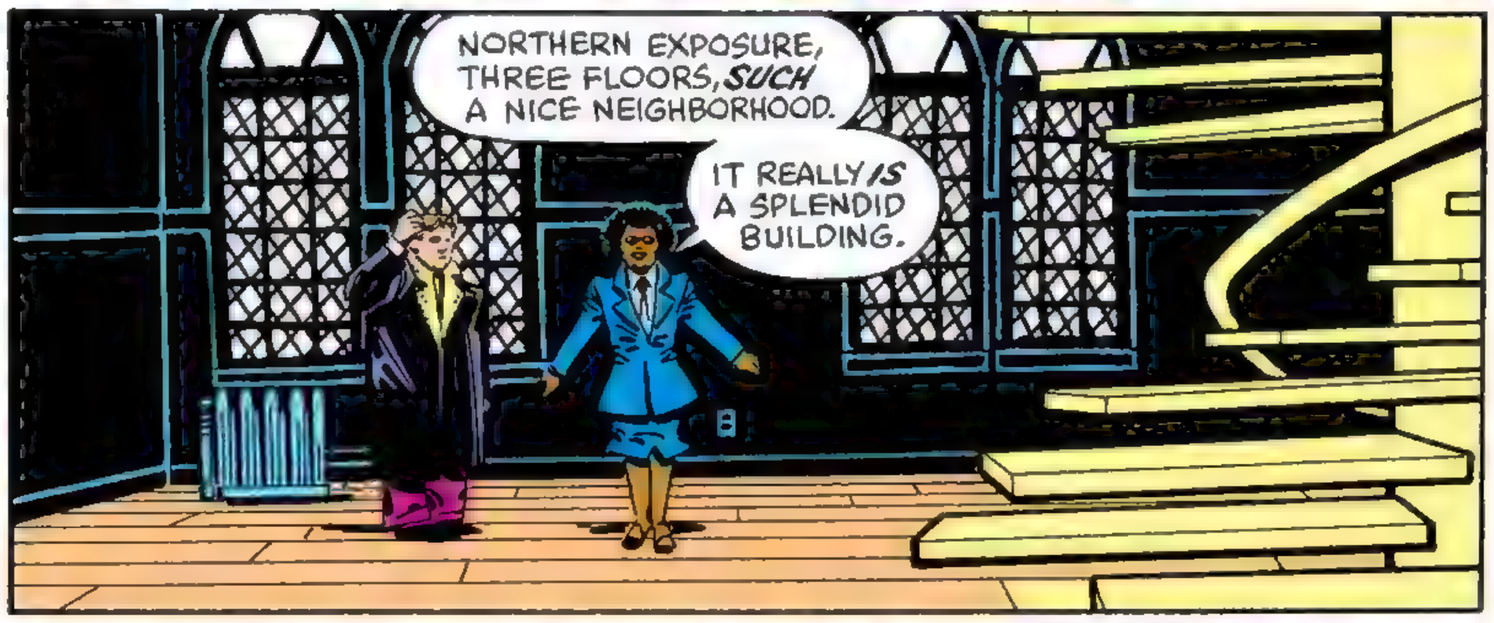
SO AM I, BECKY.

SO AM I.


IN HIS SEARCH FOR ANSWERS, FRANKLIN NELSON FINDS ONLY...
...MORE QUESTIONS...


CAMON, MATT! OPEN UP!
YOU GOTTA BE HOME...
BZZZT! BZZZT! BZZZZZZZT!


HELLO, YOU MUST BE MR. McREADY. A TRIFLE EARLY, AREN'T YOU?
NO HARM DONE. COME RIGHT IN.


NORTHERN EXPOSURE, THREE FLOORS, SUCH A NICE NEIGHBORHOOD.
IT REALLY IS A SPLENDID BUILDING.

SURELY WORTH THE PRICE, HMMM?
LET ME SHOW YOU UPSTAIRS--

W--WAIT A MINUTE, LADY. WHAT'S...
I MEAN...THIS IS MY BEST FRIEND'S PLACE...
...ISN'T IT?
DON'T BE SILLY.
THIS BROWNSTONE IS FOR SALE,

FRANKLIN NELSON WILL NEVER FIND YOU.

HE WILL NOT SEE A NEW LIFE BEGIN, HALF A WORLD AWAY...

DO NOT LET THIS PAIN YOU.

IT IS TRUE THAT SOMEWHERE, A WOMAN NAMED *ELEKTRA* IS STILL ALIVE... AND A MAN NAMED *MATTHEW MURDOCK* IS HAPPY.

BUT I SPEAK OF *PROBABILITY* --NOT *FANTASY*...

...AND THE DEMONS THAT CHASED ELEKTRA MAY SURFACE YET AGAIN, TO *DESTROY* THEIR HAPPINESS.

AND THOUGH YOU *GRIEVE* IN THIS REALITY, THE CITY YOU SO DEARLY LOVE HAS NOT LOST ITS *CHAMPION.*

THOSE YOU HOLD CLOSE HAVE NOT LOST A MAN WHO IS TO THEM AN *ANCHOR* AGAINST AN UNCERTAIN UNIVERSE.

THAT IS YOUR DESTINY, MATTHEW MURDOCK.

LIVE IT.

END

Special Bonus: Released a few weeks before Christmas 1981, *Marvel Fanfare* #1 (March 1982) featured a Daredevil tale by writer Roger McKenzie and artist Paul Smith (in his first published story) with a back cover pinup by Frank Miller.

IF YOU DON'T BELIEVE IN MIRACLES JUST ASK LEWIS. HE'LL TELL YOU ABOUT THAT NIGHT. THERE'S NOTHING HE LIKES BETTER-- EXCEPT THE CHILDREN. THEY'RE THE REASON HE TROTS HIS FAMILIAR RED SUIT OUT OF MOTHBALLS, TRIMS HIS WHITE BEARD JUST SO--
--AND FOR TWO GLORIOUS WEEKS BRIGHTENS THE USUALLY DINGY UPPER WEST SIDE.
HOHOHO--! MERRRRY CHRISTMAS!
WELL, MAYBE HE IS SANTA. AS A KID I USED TO THINK SO. GUESS I STILL DO.
BUT THAT COLD AND BLUSTERY NIGHT--THE NIGHT BEFORE CHRISTMAS--HE WAS A VICTIM...
SOON AS HE'S ALONE, WE GO FOR IT!
HURRY, WE AIN'T GOT FOREVER!
MAYBE NOT. BUT WE GOT THE MONEY. AND WE GOT IT MADE.
N-NO... PLEASE...
HE DIDN'T HAVE MUCH. BARELY ENOUGH FOR HIS PRECIOUS CHILDREN. BUT THE HOPHEADS TOOK IT ALL.
WORSE...THEY STOLE HIS LAUGHTER...
MERRY CHRISTMAS

WHEN THEY WERE DONE THEY LEFT HIM IN THE DIRT AND GRIME OF A DARK ALLEY.

DAREDEVIL

IN PERSON

LEFT HIM WITH NOTHING BUT PAIN AND HEARTACHE--LITTLE COMFORT FROM THE BITTER NORTH WIND THAT HOWLED ACROSS THE ICE-CLOGGED HUDSON, LACED WITH THE PROMISE OF--

ROGER McKENZIE. Writer
PAUL SMITH. penciler
TERRY AUSTIN, inker
ALLEN MILGROM, Editor

SHELLY LEFERMAN
letterer
GLYNIS WEIN
colorist
JIM SHOOTER
editor-in-chief

BUT WHILE LEWIS LAY BEATEN AND SHIVERING JUST A FEW BLOCKS AWAY, FOGGY NELSON, MY BEST FRIEND AND LAW PARTNER, WAS GETTING COLD FEET...

...AND I WAS IN A BLUE FUNK!

ST. MICHAELS HOSPICE FOR HANDICAPPED CHILDREN

THIS *ISN'T* GOING TO WORK, DEBBIE. I JUST *KNOW* IT ISN'T.

BUT WHAT'LL I *SAY*,? WHAT'LL I *DO*,? LEWIS *ALWAYS* PLAYS SANTA--

LEWIS ISN'T HERE, DARLING. BUT *YOU* ARE. NOW HOLD STILL OR I'LL *NEVER* GET THIS BUTTONED.

HOW'S HE LOOK, HEATHER?

PLUMP... IF *NOT* JOLLY...

MATT, YOU HAVEN'T SAID TWO WORDS ALL EVENING.

DON'T JUST STAND THERE-- *DO* SOMETHING!

*I INTENDED TO. LEWIS WAS LATE... AND HE'D RATHER *DIE* THAN LET THE CHILDREN DOWN.*

I KNOW. I USED TO BE ONE OF THEM...

*...EVER SINCE A FREAK ACCIDENT, YEARS BEFORE, LEFT ME **BLIND** BUT HEIGHTENED MY **REMAINING** SENSES TO SUPER-HUMAN LEVELS.*

*AND JUST THEN EVERY ONE OF THOSE SENSES **SCREAMED** SOMETHING WAS WRONG!*

LET'S GO, FOGGY.

B-BUT LEWIS IS *BOUND* TO BE HERE ANY MINUTE. CAN'T WE WAIT--

--AND RISK DISAPPOINTING THOSE POOR KIDS? THEY'VE WAITED ALL YEAR.

C'MON, SCROOGE. IT WON'T HURT.

*FROM THE POSITION AND PITCH OF THEIR VOICES I COULD TELL THEY'D TURNED TO **LEAVE** THE ROOM.*

MATT, YOU *GOTTA* HELP ME!

MATT?

*BY THE TIME THEY REMEMBERED ME... I WAS **GONE**...*

SLIPPING INTO **MY** FAMILIAR RED SUIT, MY RADAR-SENSE GUIDED ME EFFORTLESSLY THROUGH A WORLD OF DARKNESS...

...ACROSS A FROZEN CITYSCAPE...

...EVENTUALLY, TO LEWIS...

I'M CALLED THE MAN WITHOUT FEAR BUT I'LL ADMIT **MY** HEART SKIPPED A BEAT--UNTIL I HEARD **HIS** POUNDING... ERRATICALLY, BUT STRONGLY.

EASY, OLD-TIMER.

LET ME HELP.

TOO LATE FOR THAT, NOW. TOO LATE FOR ANYTHING.

MY ACHES AND PAINS AREN'T IMPORTANT. IT'S THE **CHILDREN** I'M WORRIED ABOUT.

THEY THINK I'M SANTA. BUT I'M NOT. I'M JUST A LONELY OLD MAN. I NEED **THEM** MORE THAN **THEY** NEED ME.

BUT HOW CAN I FACE THEM LIKE THIS--WITH **NOTHING** LEFT TO GIVE-- WHEN THEY FIGHT **SO** HARD EACH AND EVERY DAY TO OVERCOME THEIR HANDICAPS?

YOU'LL **NEVER** KNOW HOW MUCH THEY HURT.

DON'T **MISUNDERSTAND**, DAREDEVIL. THEY DON'T WANT PITY **OR** HANDOUTS. THEY WANT TO BE ACCEPTED AS HUMAN BEINGS WITH SOMETHING WORTHWHILE AND **IMPORTANT** TO CONTRIBUTE TO LIFE.

YOU'RE WRONG. I **DO** KNOW.

WHO DID THIS TO YOU?

JUNKIES. MAINLINERS. NAMES DON'T MATTER.

LONG AS BUMS LIKE HASKILL KEEP PUSHIN' ***POISON*** OUT ON THE STREETS, THEY'LL KEEP ROBBIN' AND KILLIN' TO ***GET*** IT.

A ***BLIND*** MAN COULD SEE THAT.

YES, I GUESS HE COULD.

HASKILL. I'D ***HEARD*** OF THAT TWO-BIT DRUG RUNNER. AND I WAS PRETTY SURE I ***KNEW*** WHERE TO FIND HIM.

IT DIDN'T TAKE ME LONG TO REACH MY DESTINATION.

THE FORTRESS--ONE OF ***MANY*** BURNT-OUT TENAMENTS THAT LAY LIKE SCABS ALONG THE RIVERFRONT.

I WAS GLAD I COULDN'T SEE IT. THE ***SMELL*** WAS BAD ENOUGH.

IT ***STANK*** OF DEATH AND DECAY AND--

HEROIN. PURE AS DRIVEN SNOW.

WE'RE GONNA HAVE US ONE ***MERRY*** CHRISTMAS--

--AND WE CAN ***THANK*** OL' SANTA FOR--

YOU CAN THANK GOD YOU DIDN'T KILL HIM.

WHO THE--?

YOU KNOW ME.

I WANT HASKILL-- THE MAN WHO *SOLD* YOU THAT SLOP!

WHERE IS HE SNOWBIRDS? *SING* TO ME.

SURE, BIG MAN. AT YOUR FUNERAL.

RUIN YOUR *OWN* LIFE, THAT'S *YOUR* BUSINESS.

HURT INNOCENT PEOPLE... *GOOD* PEOPLE...IT BECOMES *MY* BUSINESS.

AND I TAKE MY BUSINESS SERIOUSLY.

H-HE'S A DEVIL! HE *AIN'T* HUMAN!

THAT'S *JIVE*, BRO.

HE'S A MAN.

HE CAN BLEED.

AND HE CAN *FIGHT* FOR WHAT HE BELIEVES.

ONE MORE TIME, SNOWBIRD, WHERE'S HASKILL?

KRAKK

N-NO...NO ...NO!

A DEVIL... A *DEVIL*...

SO FAR SO GOOD. ONE SNOWBIRD HAD FLOWN THE COOP.

WITH ANY LUCK HE'D LEAD ME STRAIGHT TO--

MISTER HASKILL!

THERE'S TROUBLE... *HUGE* TROUBLE! DARE-DEVIL TRASHED LINC AND SLUGGER...

...AND HE'S AFTER YOU!

YOU...

...IDIOT!

WHAT IF HE *FOLLOWED* YOU HERE?

SPAKK

I COULD HEAR THE SHARP SCRAPE OF POLISHED STEEL AGAINST WOOD.

HASKILL WENT FOR HIS GUN.

AND I WENT FOR HASKILL.

HARD.

BLAM

YOUR GREED BROKE AN OLD MAN'S HEART TONIGHT--

--RUINED CHRISTMAS FOR SOME VERY SPECIAL CHILDREN.

BUT NEVER AGAIN, HASKILL.

NEVER AGAIN.

I WAS SO MAD THE BLOOD ROARED IN MY EARS.

NEXT THING I KNEW THE SNOWBIRD TURNED INTO AN EAGLE.

I GOT 'IM, MISTER HASKILL!

HELP ME!

BUT THERE WAS NO HELP FORTHCOMING.

HASKILL RAN--

--BUT THERE WAS NO PLACE HE COULD GO...

...THAT I COULDN'T FOLLOW.

I FELT A BLAST OF COLD AIR.

THE ROOF.

OUTSIDE IT HAD BEGUN TO SNOW, BLANKETING THE CITY WITH A WHITE SPLENDOR I COULD ONLY IMAGINE.

HASKILL!

WE RACED ACROSS THE ROOFTOPS AND WHEN I SENSED WHAT HE WAS PLANNING I PLEADED WITH HIM TO STOP.

DON'T DO IT, HASKILL! IT ISN'T **WORTH** IT!

BUT HE **NEVER** BROKE STRIDE AS HE DESPERATELY LEAPED THE DIZZYING CHASM BETWEEN THE DARK AND WAITING TENAMENTS.

HE **MIGHT** HAVE MADE IT.

IF NOT FOR THE SNOW.

HE SCREAMED ALL THE WAY DOWN.

IT ENDED WITH A SICKENING CRUNCH.

I'D **TRIED** TO REACH HIM IN TIME. I DIDN'T HAVE A CHANCE.

NEITHER DID HASKILL.

HE **DESERVED** TO PAY FOR THE AGONY HE'D WILLINGLY SUPPLIED OTHERS...

...BUT NOT LIKE THAT.

NEVER LIKE THAT.

STILL, IT **WASN'T** OVER.

NOT QUITE.

AN UNEARTHLY **STILLNESS** HAD SETTLED OVER THE CITY, BROKEN ONLY BY THE DISTANT, MUFFLED GROWL OF TRAFFIC... AND, CLOSER, AN OLD, **FAMILIAR** HEARTBEAT.

LEWIS HAD BEEN HEADING HOME, DESPONDENTLY, TRUDGING WEARILY THROUGH THE SNOW...

...WHEN HASKILL HAD FALLEN TO HIS DEATH.

AAIIEEEEE!!

THAT SCREAM--! DOESN'T IT EVER **STOP**, LORD?

LORD!

LORD, I **NEVER** ASKED FOR MUCH BEFORE. BUT I'M ASKIN' NOW.

NOT FOR ME. BUT FOR THE CHILDREN.

THEY NEED A MIRACLE. **PLEASE**...

...JUST ONE, SMALL...

...MIRACLE...

I HEARD HIS VOICE CATCH IN HIS THROAT AND I **WISH** I COULD HAVE SEEN THE LOOK ON HIS FACE...

...AS HASKILL'S **MONEY**, CAUGHT BY THE DECEMBER WIND, CAME DRIFTING DOWN LIKE SNOW.

SO LEWIS **HAD** HIS MIRACLE, THE KIDS HAD THEIR CHRISTMAS...

...AND, LIKE I SAID, IF YOU **DON'T** BELIEVE IN MIRACLES JUST ASK LEWIS.

HE'LL TELL YOU ABOUT THAT NIGHT.

THERE'S **NOTHING** HE LIKES BETTER.

EXCEPT THE CHILDREN...

In 1980, Frank Miller wrote a character bible for Daredevil, distilling the character's origin and world down to their most essential components.

MARVEL
COMICS GROUP

DAREDEVIL

Bible

By Frank Miller
8/19/80

575 MADISON AVENUE
NEW YORK, NEW YORK 10(
212/838-7900
TELEX 238061

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a division of Cadence Industries Corporation

CADENCE
PUBLISHING

DAREDEVIL

Hell's Kitchen, twenty years ago: Battlin' Murdock, an aging heavyweight boxer, asks his ten-year-old son to promise never to become a fighter, to become a doctor or a lawyer or somebody - somebody with a future. The boy makes the promise.

It is a hard promise to keep. Young Matt Murdock is a born fighter, a natural athlete. He sees the other boys at school enjoying sports, scoring the touchdowns and home runs he feels he could make, given the chance. Matt is tormented by his fellows, who give the quiet bookworm a cruel nickname: DAREDEVIL.

One lonely night, in a fit of anger, Matt strikes his father's light bag and knocks it from the wall. He looks down at the bag, astonished at his feat of strength. Then it hits him.

He could work out like this every day, just to keep in shape.

And his father would never know...

He grows to adolescence, driving himself to become a straight-A student, and secretly becoming an athlete of Olympic quality.

Fifteen years ago: Matt is walking home from high school when he sees a truck careen from its motorcade, out of control, toward a helpless old blind man. His secret training serves him well as he tackles the old man, pushing him out of the way. The truck, swerving wildly, topples on its side and bursts into flame. Matt looks up at the truck and sees men in radiation suits throw a heavy case from the back of the truck. He sees the case shatter, and, flying from it, a brilliant blue cannister. The cannister strikes him across the eyes, and he never sees anything, ever again.

He is later to learn that the cannister contained radioactive material which was the result of an unrepeatable laboratory accident. He is never to learn the exact nature of the material, nor that of the incredible effects of the radiation.

It is in the hospital that Matt feels the changes. His remaining senses are amplified to superhuman levels. He can hear the faintest whisper, even a heartbeat; he can taste the exact number of grains of salt on a pretzel; he can touch a printed page and read it feeling the vague impression of the ink; he can smell a rose from a hundred feet away.

Most amazing of all, he develops a built-in 'radar-sense', which guides him unerringly past every obstacle!

Permanently blind, yet strangely more capable than a sighted man, Matt resolves to become a lawyer - the 'somebody' his father so desperately wants him to be. He enters college.

But college costs money, lots of it, and Battlin' Murdock is hard-pressed to meet the costs. All he knows is fighting, and the speed and skill have long since left his fists. No legitimate manager is willing to take a chance on him. He's an honest man, and a proud man, but his son's career is worth more to him than his pride. He goes to The Fixer, the most criminal fight manager in the city, and begs for a fight.

The Fixer takes a personal interest - and delight - in promoting the fighter who threw him out of his dressing room,

years earlier. Battlin' Murdock becomes a phenomenon in boxing, unexpectedly winning fight after fight, actually lining up a semi - title bout. Murdock, in his simple honesty, is the only man in boxing who doesn't know the real reason for his success.

Before the semi-title bout, The Fixer instructs Murdock to throw the fight. Murdock refuses. The Fixer tells him that he either throws the fight, or dies.

Madison Square Garden, eight years ago: Matt is in the audience as Battlin' Murdock fights the fight of his life, and wins. Walking home that night, he is shot to death.

Battlin' Murdock's corner man tells Matt that The Fixer had his father killed. Matt wants vengeance, but is bound by his father's oath to lead a non-violent life. No, he thinks, Matt Murdock can't make The Fixer pay...but someone else can...

That night, a dark, mysterious figure attacks and apprehends The Fixer and his gang. DAREDEVIL is born!

In the years that follow, Matt and his roommate, Franklin 'Foggy' Nelson, graduate law school and open a law practice in Manhattan. Foggy is a likable, if clumsy, friend and partner.

After a brief but brilliantly successful stint as Park Avenue attorneys, Matt and Foggy set up a storefront law office on

Manhattan's lower east side, where they start a practice devoted to aiding the poor and underprivileged. They hire a secretary, Becky Blake, a young, attractive woman who is confined to a wheelchair, but nonetheless is competent, tough, and independent. Thus, by day Matt fights injustice as a prominent lawyer--and by night, when the need arises, he stalks the rooftops and alleyways of Manhattan as a crimson-clad champion of law and justice. His unique radar sense and other super senses guide him through the darkness with greater ease than sighted men.

His blind man's cane breaks into two pieces - one is a hook-and-cable device that enables him to cross distances too great for him to leap, the other a shaft of steel-reinforced wood that he uses as a billy club.

His upper east side townhouse serves as home and headquarters. In a hidden gym he sharpens and perfects his skills.

Like Perry Mason and Paul Drake in one, Matt Murdock is more than a crusading lawyer. He is a terror to the underworld, a crimson clad champion of justice. He is DAREDEVIL, The Man Without Fear!

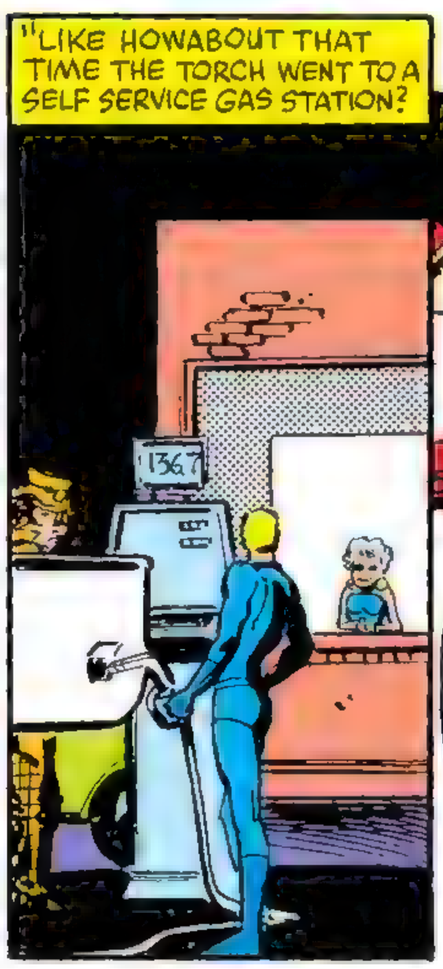
Daredevil #178 house ad | art by Denys Cowan
from November 1981 titles

Denys B Cowan

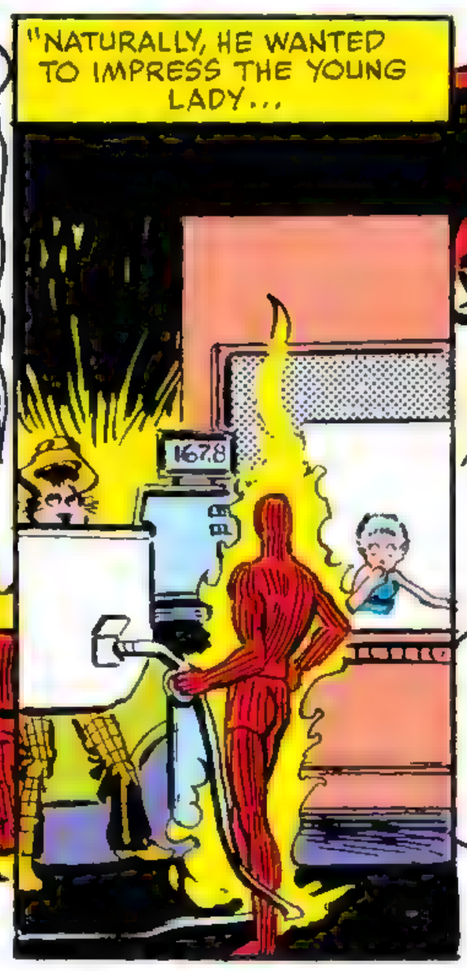
Power Man and Iron Fist visit *DAREDEVIL* #178. On sale September 22. It'll happen, folks.

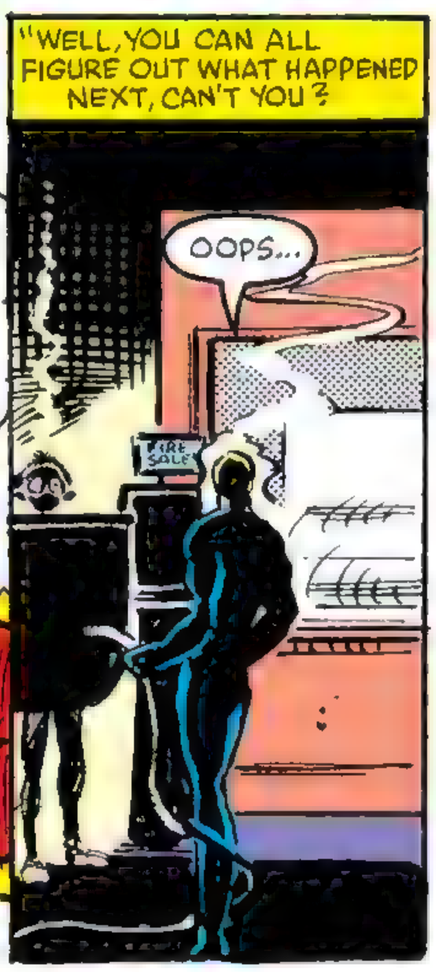
In *Fantastic Four Roast* #1 (May 1982), Frank Miller joined Fred Hembeck for this Daredevil page roasting the FF on their 20th anniversary.

TALK TO OUR LAWYER, MATT MURDOCK, IF YOU WANT TO GET TECHNICAL. SPEAKING OF WHICH, HE'S TOLD ME ABOUT YOU GUYS. INSURANCE COMPANIES HATE YOU. CAN YOU BLAME 'EM?



OOPS...
YEAH, I HEARD ABOUT THAT, TOO!
HOT SHOT HERE WAS PUMPING UP THE FANTASTICAR WHEN HE SPOTTED THE PRETTY YOUNG THING BEHIND THE CASH REGISTER.


"NATURALLY, HE WANTED TO IMPRESS THE YOUNG LADY...
1678
AND WHAT BETTER WAY THAN TO FLAME ON AND SHOW HER THAT HE'S THE WORLD FAMOUS HUMAN TORCH?
I GUESS I SHOULD'VE JUST SHOWN HER MY AMERICAN EXPRESS CARD...



AND WHAT ABOUT THE THING? WHEN HE GOES INTO A CHINA SHOP, THE OWNERS GET RIGHT ON THE PHONE TO THEIR INSURANCE COMPANIES--
-- AND THAT'S NO BULL!

THE EVER INTELLIGENT MR. FANTASTIC DOESN'T WRECK THINGS, BUT DO YOU REALIZE HOW UP-SET BIG BUSINESS GETS WHEN HE CREATES THINGS?
IT'S THE AMERICAN WAY!

Amazing Heroes #4 (September 1981) cover
by Frank Miller & Klaus Janson

Comics Feature #14 (December 1981) cover
by Frank Miller & Klaus Janson

Daredevil Chronicles cover
(February 1982)
by Frank Miller & Klaus Janson

The Frank Miller/Klaus Janson Interview

by Peter Sanderson

(Editor's note: This interview was conducted over a five-hour period one afternoon in November 1981 at Frank Miller's apartment.)

PETER SANDERSON: How did you first start working on *Daredevil*?

KLAUS JANSON: Somebody—I think it was Shooter or the other guy at the time—said they had some really hot guy doing *Daredevil* which was you [Frank Miller] and they asked me if I wanted to do it. I had gotten off the book, I think shortly before Bob Brown left.

PS: You had been doing it in the past, then?

KJ: Yes, pretty regularly. And they kept on hyping Frank, [saying] this guy's great. They showed me the *Spectacular Spider-Man* that you [Miller] had done and the two part *Marvel Team-Up*. I said well, he does a lot of buildings and I like to do buildings, so okay I'll give a crack at it, and that's how I got involved in it as a regular assignment. We didn't even know each other at the time.

FRANK MILLER: That *Spider-Man* job that you mentioned was really what got us together on the assignment. I did I think two issues of *Spectacular Spider-Man* each with Daredevil as guest star and on the strength of that Shooter recommended me for Daredevil's title when Gene Colan quit.

PS: Was Daredevil a character you always wanted to work on?

FM: No.

PS: Why not?

FM: I hadn't read it since I was a little kid and I didn't really remember which one he was at first. Spider-Man was really one of the characters I wanted to work on, but the *Daredevil* stuff had never really been my meat when I was a kid.

PS: So how long did it take you before you decided you liked *Daredevil*?

FM: Well, doing the *Spider-Man* story I really enjoyed the character [of Daredevil] and the age of the character. The way that he related to the city seemed even then to be peculiar to him. Stunts had to be much more down to earth. He didn't have Spider-Man's strength or agility, so he had to work his way across town rather than jump a building to halfway down the block. He's much more a gymnast using the city as a gymnasium.

PS: So it was the fact that he was a normal person apart from his super-sense that appealed to you.

FM: Yes.

KJ: There were only two characters I really wanted to do when I was a little kid. Daredevil was one and Batman was the other, I still have the sketches I did of Daredevil when I was in seventh grade. I think *Daredevil* is the only book that I have a complete collection of. I had a very personal affinity with the character when I was in seventh grade.

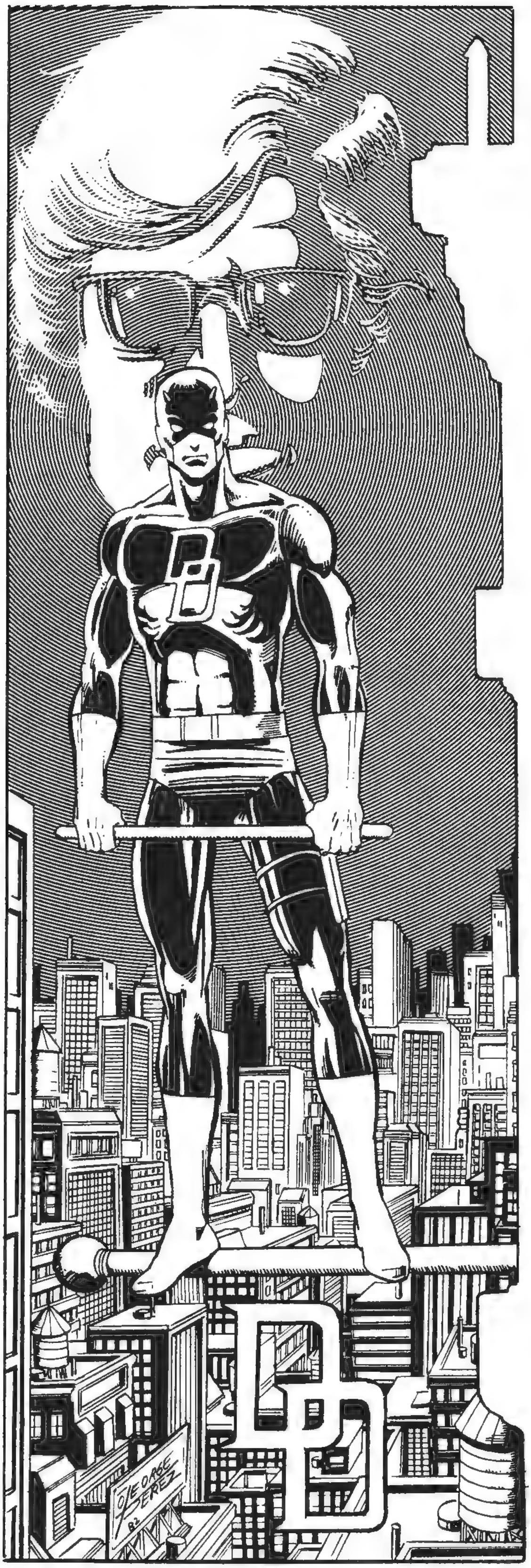
PS: What did you like about him the most?

FM: Not many people know this, but Klaus is blind! [Laughter.]

KJ: I don't really know. I don't think I would enjoy analyzing why I had an affinity to him at the time, I think probably because he had spunk. He was blind but he didn't give up. He trained hard to get where he was, he worked very hard to get where he was, both as Matt Murdock and as Daredevil and it was something I identified with.

PS: That also applies to Batman doesn't it, that he's

Peter Sanderson is a well-known writer in the comics media.



not born with super-powers? Jules Feiffer once wrote that Superman was born that way, but that Batman was somebody that anyone could be if you just work hard.

KJ: Yeah, I think that's what it was, the possibility that perhaps I could be something great or bigger or better.

FM: Also, I always felt that Superman was something of a bully. He never seemed to be the underdog in stories. I'm much more interested in a character who works at a disadvantage and who has to think all the time. Another thing that very few people think about, is that Daredevil is an intelligent character. He has to be because he's always playing detective with the world around him. He has no vision and so he has to piece together where he is and what is going on around him from clues that might not be enough for a less intelligent character.

PS: Which is, of course, another similarity between him and Batman.

KJ: I think there's also a great affinity in this whole idea of a secret identity and what it does to little kids, the possibility of being somebody else, the possibility of not being what your parents wanted you to be and your rebelling—the whole idea of parental rebellion and separation. You could write books about why comics are popular with kids of certain ages.

PS: Of course, the concept of secret identities applies to an awful lot of characters.

KJ: Right. I also like the whole idea of Batman and Daredevil being shadowy characters. There are only a handful of people who know me, I'm pretty much a shadowy character.

PS: What is it that you both like about each other's work, and that you find most enjoyable about working with each other?

FM: Mostly I think that what I enjoy is the fact that it's such a tight collaboration that it almost manages to be one person's work sometimes—at least that's how I read it. I think Klaus and I are in basic agreement about what we're doing. Some relationships between creative people exist on tension—two people pulling in different directions much the same way Lennon and McCartney were supposed to have determined the Beatles' sound, by their disagreements rather than by their agreements. I don't feel that this is the case in *Daredevil*'s. There's much less wasted effort going on. My deciding to do something and Klaus deciding that it should not be done—there doesn't seem to be a fight there; rather the two of us are pulling in the same direction.

KJ: I agree with that. Specifically what I like about Frank's pencils are the imaginative layouts that he uses, which gives me quite a free range of possibilities to fulfill. I have to think a lot when I'm doing Frank's stuff. There's so many possibilities, there's so much potential. Personally speaking, I like the fact that I think, out of any penciller I've ever worked with, Frank has given me the most freedom and the most respect, and I appreciate that a lot. I mean there is never any point where he says I should not have done this or I've gone over an imaginary boundary or anything like that. He really just lets me do what I want to and if it doesn't work, he won't say it doesn't work. He has enough faith and enough trust in me that in the next issue I'll do something better or work out the problem. There's just a lot of respect and I think it's a mutual respect.

PS: What kind of overall look do you think that *Daredevil*, as a series, should have?

FM: I would say that the inking is determining certain things about the look.

KJ: What I'm trying to do in my work, and its different on *Daredevil* than on *Batman* or, say, *Raiders of*

the Lost Ark, is that because of the range of freedom that Frank allows me—I hesitate to use the word expressionism—but there is so much emotion in the line, in just the simple basic line I put down on the page. I'm not even talking about designs and blacks or storytelling by color, you know, like a red indicating anger, I try to indicate the anger in the actual line I put down. If I put only one line down, I want that line to look angry. That's how I use the word expressionism; it's very specific. If Matt Murdock is sitting down at a table and he is depressed, I try to make that table look depressed. If his shoulders are slooping, the drawers in the table are slooping. I mean really go for it. All the work I do, everything including the coloring, is always based in reality. I can color people green or make people look old in certain panels or young in certain panels. It's always based in reality. I won't do it if I can't rationalize it. It's got to make sense.

PS: So you would define expressionism as a heightening of reality to create a certain effect?

KJ: Heightening or bending.

FM: Another thing or look that is part of the look of *Daredevil*, and it's done very consciously at the layout stage is that I see the city as a series of rectangles encasing organisms. We are soft little creatures that walk around these big concrete rectangles. One of the things I do is to use the shape of the page and the shape of the panels to emphasize that, often to make it more claustrophobic. I have not yet come to a situation where I would use a tilted border between panels. I don't believe I'm likely to run into a situation where I would do that in *Daredevil*, because part of what makes the art successful is that the rectangles get so extreme and they so dominate the overall look of the book, that that says many things about the city and how the characters relate to it that don't have to be in words or illustrations.

PS: When we say rectangles, they could also be rec-

tangles in the sense of very tall skyscrapers, in the sense of height as well as width?

FM: All I meant was that architecture is basically rectangular, cubic—whatever, and we are not. The scenes that I most enjoy are scenes when Daredevil is moving across town. I am able to use the rectangular page, break it into further rectangles in the shapes of panels, make the buildings into more rectangles inside those panels and have Daredevil, who is all curves, bouncing about. It makes for some very enjoyable work.

PS: Would this relate to an idea that Daredevil's New York is a claustrophobic city filled with crime, that the city is in some sense a trap and that Daredevil is one of the few people who can literally and figuratively bounce around and over it?

FM: I don't know. Certainly that's part of the feeling one gets living in the city, but I do not regard New York as a trap, not in the way I would regard most of the rest of country as a trap. But, certainly there are very restricting forces at work in the city. It's not an easy place to live in and the image of a guy in tights bouncing around with total freedom is. . . . Part of what you suggested might be true. It implies something about New York that I really wouldn't say.

PS: I wasn't saying New York in general, I was saying the New York we see in *Daredevil*, this particular side of New York, not picnics in Central Park.

FM: Right.

KJ: I think just to go off on a tangent, when Frank was talking about the rectangles, of how much thought goes into what he's doing, there's an attitude among fans who think they know about comics. My first run in with this attitude was from my mother who thought comics were done by machines, who couldn't believe people were actually doing them. And that's not an uncommon attitude, either. But I am amazed listening to Frank. The amount of thought that goes into the work is not a haphazard thing. It's very well thought out; it's very keenly thought out. I think Frank's very conscious of everything he does and I'm very conscious of everything that I do. There's a lot of thought that goes into it.

FM: When you were talking about the expressionism, one of the ways that that's meant . . .

PS: First maybe we should define it for the readers, at least the way that you define it.

FM: You gave a definition which works very well. I will use mine which probably says exactly the same thing. Simply the manipulation or distortion, the drawing that the external reality represents the internal reality of the characters.

PS: And could you perhaps give examples that, inside comics and outside comics, that would clearly identify this.

FM: In comics, Will Eisner would probably be the best example of good use of this same thought. Outside of comics there's a whole range of movie makers that we were talking about over lunch, Orson Welles, Fritz Lang is, I think, the best example I can come up with offhand. Hitchcock, yes, I think but not as consciously.

PS: More in his early black and white movies.

FM: One of the things that draws me more to this approach is that it puts more in my hands by allowing me to distort what I'm drawing. It makes me control and shape what I'm doing.

PS: It's part of what makes comics different than just doing a fumetti with photographs.

FM: Exactly, the entire work is in our hands. We're not bound by budget. We're not even bound by gravity.

PS: That in effect just like people who do funny comics can do caricatured animals and strange Herriman-like landscapes, to an extent you can do your own bending of reality in what would be considered a serious strip.

FM: Yeah, I think there has been a trend since the

new people came into comics 15 years ago or whenever it was, the early '70s, so I guess it was only 10 years ago. Mainly with Neal [Adams], where there was an emphasis on doing totally representational work, or there was an attempt toward it.

PS: Which is why, for example, people like Steve Ditko and Frank Robbins are out of favor these days.

FM: Yeah, I think in a lot of ways Neal's work was a rejuvenation for comics, very exciting work. But, by following in his footsteps, people have restricted themselves a bit as to what can be done with drawing and what can be done with caricature, and there are other ways to work. I'm astonished that there is as little reference to film expression as there is because it seems a natural leap to make. We have more freedom to do that than the film directors do.

PS: Do you feel that the so-called "creature of the night" characters—Daredevil, Batman, Moon Knight and the Shadow—enable more use of expressionism than superheros like Superman and Spider-Man?

FM: Perhaps visually, perhaps because we're talking about a particular murky kind of expression. Expressionism could be applied to Superman. The Fortress of Solitude in the movie was a very abstract set. It's what you make of it. I think it's an approach that could be adapted to almost anything.

PS: Well, for example, what people usually think of as expressionism in film is the kind of play of light and shadow that Wells and Hitchcock and Lang were noted for. How, for example, could you use expressionism in other ways to define the emotional content of a scene or a character's feelings as they affect the scene, rather than just create this mood of menace and murk.

FM: Okay, it could be used to create the opposite mood—joyous for example. Again using buildings, sunlight hitting a skyscaper can be absolutely beautiful. You can draw skyscrapers 300 stories tall. No one will notice it's that little might taller and if they do they're likely not to care and you can get across that feeling of height and power through that.

KJ: Could I just mention something? There was a scene in 181—the whole page is just Bullseye thinking, and in the top panel is a whiskey bottle that he has obviously pretty much emptied and the whiskey bottle is out of proportion to him. It's much too big. So I noticed this and said to myself, does Frank want this bottle as big as this, and I thought, yes, and I agreed with him that this was a use of expressionism to show how much alcohol he had devoured, how important alcohol is to him and to make sure that the reader sees it. There were a lot of reasons for doing this. Again, it wasn't a slipshod thing that we had done that was a mistake. It was something we thought about and went ahead and did—it was true expressionism.

PS: Now in one interview you said that, for example, when Daredevil is threatening criminals, you do a shot of him from below to increase his height and make him look more devil-like, whereas if he's feeling happy that he'll be in light and the red color will be emphasized. This is an example of your expressionist technique with regard to people.

FM: Specifically, regarding the blacks on Daredevil's costumes and when they are there and when they are not, this is Klaus's territory. I sometimes will pencil very discreet lighting. Generally, it's in his hands and we agree, if the scene is more open, if the route is clear then you get bright red character, and if his own mood is different, more blacks will appear on his costume and his face is more likely to be in shadow. The position of the character in the panel is crucial to it. I mentioned that I would be more likely to shoot a shot of him being menaced from below. He looks bigger that way, higher in the panel. It isn't systematized to the point where I wouldn't violate that.

PS: And it's also a typical means in Ford movies giving the character a larger than life look, making him look heroic. Where as if you shoot down on somebody, it makes them look like ants.

KJ: I noticed they were doing that almost throughout [the film] *Time Bandits*. There were all those midgets and they were doing all the camera work from the bottom.

PS [To Janson]: Would you like to comment on this use of blacks for mood in *Daredevil*? To reflect Daredevil's moods?

KJ: I think Frank has pretty much said it. Obviously when he's in danger or when he's hunting for someone, blacks are used to convey the feeling of menace or impending danger. Obviously the office scenes and the scenes between Matt Murdock and Heather that we do in the park are always very light—Mort Drucker is always in the back of my head. Airy things. If you notice too, I was looking at back issues and well, the punch line is always at the end of the quiet scenes and I tend to have the sun always setting at the end of the last panel or have the shadows coming in [to convey the sense of] impending danger, the encroaching blackness.

FM: Seasons are wonderful. I had an opportunity to have a death followed by winter. It's old news for movies but it's not done that much in comics. We who control every single aspect of our stories—the weather, the time of day—anything at all at our disposal.

KJ: If I may say something that just occurred to me, I don't think that Steve Ditko and Frank Robbins are out of favor or out of the public spotlight because they're expressionists and expressionism for whatever reason is out of favor or too hard to digest by the public. I think they're out of work because of very poor management, poor ideas from the editorial people involved.

FM: Frank Robbins does very dangerous work; it will surprise you. You have to look very hard. And by and large, I think comic book fans like comfortable work. It's familiar and safe. I've looked at the work of a lot of kids at conventions and almost without exception, they've been drawn from the same sources, the same manners were picked up. In many ways it almost looks like the same person did all the work. Comic book fans live in a very insulated world. I speak from experience. They are not aware of what's going on in the rest of popular entertainment, let alone the real world, and as a result comic books serve a purpose where the good guys win in a world where the good guys don't necessarily win, [which is a] generally very scary world for children. It's basically the stuff that involves most of us in comic books. What they offer to a large number of people is safety, so safe work is more appealing. So work that is dangerous, which is the way I regard Frank Robbins's, is often looked upon as being awful.

KJ: Can I ask a question? If that's true then wouldn't it be logical to assume, judging from the success of *Daredevil*, that we're doing safe and comfortable work?

FM: Here's where my theory falls short. I was saying most of them. A lot of kids get off on violence. I didn't mean to make it sound like everyone who reads comics lives in a closet and is afraid to leave it. Just, that that is part of what is at work in the field of comics. That's part of what made me read the *Legion of Super-Heroes* when I was a kid: they were a bunch of friends who lived in a clubhouse. I think that's essential to the appeal of a book like *The X-Men*, which is in many ways a reincarnation of the *Legion*. On the other hand, *Spider-Man* did exactly the opposite: it had a totally alienated character, drawn in a fashion that was rather crude. He was

the one that I got into and in a lot of ways I feel that some of what we're after resembles Kirby and Ditko in the early days.

PS: Perhaps a more exact definition of *The X-Men* is that its got both the family and the alienation. It's a family of people that stay together because they're different from everyone else. In other words, like a group of comic fans.

FM: Yes. With almost anyone I've met who works in this line of work, who's into it in any way, there's a certain amount of alienation. It's something that we share. It's a theme that is running throughout a lot of work that's done in comics, largely.

KJ: I think that you've [Miller] managed to avoid very safe things, mostly by the writing and the way you avoid predictability and cliches. If a reader picks up a book one after another he really doesn't know what's going to happen, it's not a very safe book. They're really interested to see it because it's not predictable. You don't write in a predictable way and there's always that feeling of danger and uncertainty in the books.

PS: It seems to me that danger is being used to describe three different things here, first in terms of artistic style, second in terms of thematic material, and third in terms of the amount of effort the reader has to make to figure out what is going on.

KJ: I think that all three of them would definitely apply.

FM: One of the things that I try to do is to make it easy to follow in terms of the basic story. I try to make it a very readable book. If you're talking about aspects of the characters and implications of what's happening, I'd agree with you.

PS: It seems to me that sometimes even in a single panel there are things that might go unnoticed but that you do notice if you take a close look. You can get the basic story, but if you take a more careful look at everything in the panel, you can appreciate the story more fully.

KJ: An example of that, which is also an example of expressionism, is the scene with Ben Urich and his wife [in issue 179]. She wants him to stay with her and the very last panel has her literally behind bars, tapped in this relationship, not knowing where to go, not knowing what to do. Ben is going off. She's trapped in this marriage. And in the panel before that, the telephone looms large above them, giving the sense that this is bad news for her, the sense of her helplessness, how small she is compared to the news that's coming over the telephone.

PS: The two of you have used the bars effect before, not just in the usual Venetian blinds scenes. In the first Kingpin issue when somebody called the Kingpin the Kingpin for the first time, we see the bars across his face, created by the shadows cast by Japanese screens.

FM: It was intentional. That's really the most interesting part of the job for me, that sort of thing. The psychological sort of thing.

PS: That would be a case where you can show what's going through the mind of the character even if the character's not in costume, through the position of character, the sets he is positioned against, the shadows that fall on the character or the light that falls on the character.

FM: Right. Every once in a while I find out the research that I do on location has to be thrown out the window. Like the Riker's Island stuff, because a real prison looks like a grade school. What a prison was to Bullseye is bars—that's all there are. There's no toilet in his cell, no door, just bars for the walls, floor and ceiling.

PS: Of course, the opening of the first Bullseye issue, in which he sees everybody in Times Square as Daredevils is an outright dream sequence. I'm still interested in something you said earlier: How do you make a desk look angry?

KJ: That's difficult to explain. It's much easier to do than explain. I have to beg off. I don't want Terry Austin to know. [Laughter.]

PS: Apart from the differences between Frank Miller and Gene Colan, are there specific differences between the way you ink *Daredevil* and the way you ink *Batman*? Is this determined by the character and the series?

KJ: Yeah. *Daredevil* is much harder, much more realistic. I use much more reference in *Daredevil*, many more photos. In *Batman* it's much more softer. The difference also in my approaches to the job is that Gene Colan's stuff is a challenge in and of itself. My problem is to sit down and try to figure out what the hell is he doing in his pencils. What is he trying to do. To interpret his pencils, which are mostly gray, in black and white. It's strictly a technical challenge. With Frank's stuff it's pure enjoyment because I get to tell a story. It's really just much more enjoyable. I feel much more involved in *Daredevil* than I do in *Batman*. *Batman* is a technical exercise but *Daredevil* is a labor of love.

PS: How do you regard the difference between each other's inking styles? One person commented to me that he didn't see much difference between a Janson-inked *Daredevil* job and a Miller-inked *Elektra* job [in *Bizarre Adventures*].

KJ: People were coming up to me and asking how much of the *Elektra* job did I do, which I enjoyed immensely. And I said I didn't do anything.

FM: What happens is that in the course of over two years collaboration, things have started to rub off from each of us onto the other. Klaus has picked up a few quirks from me, and naturally when I start inking, I'm most likely to be influenced by the person whose inking I know the best. So, it's really a very natural thing that what I would do would in some way resemble what he does. I don't think that's likely to continue. I think that essentially Klaus and I have created a third party when we're working that neither of us can really claim to be, so that when I go off and ink a job myself, it's really the time that I do something that's mine. When Klaus and I do something together, it's different. I've noticed that when you're inking someone else, it sometimes looks like our stuff.

KJ: Right, those are the panels when I'm being lazy and I'll pull this out and do this. There are spaces obviously where we overlap, but I didn't think that the ink job on *Elektra* was that similar to my stuff. I can see overlapping and I can see how fans might see it, but as one pro to another, I didn't think it was similar.

PS: What do you think the differences are then?

KJ: In inking? Just from a technical point of view I think the biggest difference would be the use of white. I think Frank's inking job on *Elektra* used more of a deadline than I would use. I use a very thin line and then a very heavy line next to it and I break it up into dots and dashes. My style is dots and dashes . . .

FM: And having inked a whopping total of 20 pages, I'm in a very early stage of finding out my style. I'm more likely to rely on the very traditional solutions to problems whereas Klaus is very, very bold. It will be a while in my own work before I will be able to be as bold with ink, or again as dangerous as Klaus.

KJ: I think that your approach to inking is similar to Walt Simonson's stuff. I don't know if you're rubbing off on each other because you share studio space, but I see similarities in thought if not necessarily in execution.

FM: I recently discovered the work of Jim Holdaway and have been applying it quite a bit and Walt was [doing the same], so that might be because we don't

watch each other work.

PS: Now, you use a great deal of photographic reference, I'm told, and shoot pictures of buildings around New York City.

FM: I don't take pictures because I don't have a camera. I do sketches. I'm a good memorizer, something I had to train myself to do. But, largely I work out of books of photographs, although if I'm doing a specific location I'll go there and check it out.

PS: Outside of particular locations such as Central Park, are there locations in *Daredevil* stories that are based on real places?

FM: Yes. Another big file I have is architecture, a personal interest of mine.

PS: Is the Kingpin's headquarters a particular building?

FM: That's a hotel in the Philippines designed by a man named Locsin. It's not that tall for the Philippines. But there are specific New York hotels that I use. The Chrysler Building will be featured, the Canal Street Bridge, the West Side Highway.

PS: Do you feel that Marvel's New York looks like real New York? Or shoud should it look like any big city in general?

FM: New York has become accepted as being representative of urban life. In order to identify with New York, there are a few key things that should be there. The Flatiron building is a symbol, so is the Empire State Building. These things say New York to people. Beyond that I'll use whatever I want. I'll make up what isn't there. My main concern is creating something that gets across a feeling that is urban.

PS: But still, New York has specific connotations that other cities do not have. New York is not Boston or Houston or Los Angeles or San Francisco or even Chicago.

FM: But what New York is is not a series of buildings that are recognizable; New York is a state of mind. Simply putting blacks on certain pages, grime everywhere—it's a very dirty city, a very scary city—these things can be used but it doesn't have to all be locational. It's better if it isn't. It is more important for me to convince the reader that he is in New York than for me to draw New York.

PS [To Janson]: Do you also use photographic work or go out and sketch things?

KJ: I do go out and sketch, not as much as I used to, but I do go out and take pictures. All the shots of Checker Cabs, which are very intrinsic to New York, buses. I always go out and take Polaroids and try to get the angle we're doing in the book. And go from there and do a characterization of a Checker Cab, again, I guess an expressionistic Checker Cab. I definitely use the photo and base what I'm doing in reality.

PS: Do you go and sketch the same location that Frank has sketched for a particular sequence?

FM: Most of the locations are created in *Daredevil*; they're not from specific locations. When I do Times Square, what I try to capture is what one will remember Times Square as being like, and that's a bunch of billboards and a bunch of hookers and it's not a certain configuration of streets. So he couldn't very well check out the area I drew, because the area I drew doesn't exist.

KJ: That's a way Frank and I pick up on each other. The way that you want to express Times Square is the way I would want to express Times Square and so we just feed off of each other.

FM: It's such a strange kind of ugly energy that's there that I find appealing.

PS: Do the two of you also model characters that you do after real people?

FM: Yeah, Daredevil is finally going to be modeled after Robert Redford—not exactly Robert Redford, since he has red hair for one thing—in both his identities as Daredevil and Matt. It took me a long time to find the right model, so I put him together from several models for a long time now. When I came across this book on Redford, I found that the only difference is that he's about 10 to 15 pounds heavier than Murdock. It's amazing the effect it has on preparing the stuff. You mentioned it was working out better because we know what we're doing. It's indecision to work when you don't have references or when you don't know what you're after. Elektra is based visually on a woman in a book of photographs. I looked at a lot of Lisa Lyon, a woman weight-lifter, for reference. Elektra doesn't have Lisa Lyon's skeleton, she's larger, but she does have the detail of a body builder.

KJ: I know that I've used Robert Strauss, who was the Democratic National Chairman, and Tommy Lasorda, who was the manager of the Dodgers. My favorite person for Heather has been Mia Farrow. She is the best.

FM: Really! I have a bitch of a time finding someone to be Heather because . . . it's murder . . . she's the toughest character in the book. She's the hardest character to write and to draw.

KJ: There's also no book entitled *The Films of Mia Farrow*. Whereas with Robert Redford you can pick up a book, with Mia Farrow you have to pull things from all different sources. It is difficult amassing a file on someone like Mia.

PS: How about the Kingpin?

FM: There's an actor I've been using.

PS: The one in *Stir Crazy* and *Popeye*?

FM: Actually no, but he would be very good if he were available. Its a guy who is a great British actor who is in one James Bond movie—he's not a big guy—he's got the head, although I just distort it to death; no one's got the Kingpin's head. His head is shaped like a piece of cake; it's very strange. I sort of wrap the features of this particular actor around that shape.

PS: Do you have a model for Foggy? Or say, Becky?

FM: I don't [for Foggy]. Becky I have one or two models for.

PS: I thought when I saw so many freckles on her, that she might be part Karen Allen.

FM: That wouldn't be a bad choice, she's one of the ones I looked at. That was a silly bit of business; I arranged for her to have freckles during the summer months. It's a detail no one's going to catch.

PS: There's Vanessa, whom you've obviously made younger. In the beginning she was a well-preserved matron with these white sideburns, or whatever you call them, and always wearing these very long evening dresses, looking something like a female vampire.

FM: I took liberties with Vanessa.

PS: I take it Vanessa's son is not going to show up again?

FM: What son? [Laughter.] I guess not. I see Vanessa as being a younger woman than the Kingpin is a man. I've not been satisfied with our version of Vanessa; I don't thing we've quite gotten it together. What we've been after is a little bit different than what we had before. It's the same with the Kingpin; he's not really the same. I haven't drawn her much.

PS: She's got peas all over her, now that she's a bag lady.

FM: Well, how would you look [in that situation]? Actually, where I liked her was in the one where she been down underground for a while. She was looking good in that issue. We haven't drawn the Queen yet and she won't be appearing as Queen for a while yet.

KJ: At the end of 180, are the Kingpin and Vanessa reunited? Does Daredevil keep his bargain?

FM: Oh, yeah.

KJ: So he does keep his bargain, I was just wondering.

FM: And she's going to undergo surgery to put her head back together.

KJ: She'll look like Supergirl in the next issue. [Laughter.]

PS: How about the Gladiator?

FM: You mean who does he look like? I've had a bunch of photos out for him but I couldn't name anybody.

PS: Or for that matter, Ben?

FM: Oh, Urich I've got a definite model for but again nobody with any name. I have a book that has a system of photographs and there's a man whom I use. I add the glasses and weaken his chin and lighten his nose.

PS: How about Gladiator's friend Betsy? It seems to me in 180 Becky is beginning to look an awful lot like Betsy. It's bad enough that their names are the same, now Becky has the glasses and the hair pulled back.

KJ: You mean they're not the same? [Laughter.] Well one sits down a lot and one stands a lot.

PS: Now, when you started doing *Daredevil* you collaborated with Roger McKenzie. Were you co-plotting the book during that collaboration, and if so, how early did you start?

FM: I was present when each of the issues I drew were plotted. In different degrees I affected them in different ways. The premises for none of the stories are mine. The Hulk story was my idea that I suggested when I first got the *Daredevil* assignment. I started suggesting the Hulk story and it was something of an office joke: Daredevil fights the Hulk—what happens in panel two?

PS: I expect that using Dr. Octopus might also have been your idea?

FM: Yes. The Hulk story itself was plotted by Jim Shooter. Several of the story ideas were mine, several weren't. It was a fairly tight collaboration. The angel dust story was mine and the plot was hashed out by myself, Roger McKenzie and Denny O'Neil. Denny did the bulk of the plotting. The second part was plotted by just about everybody in turn, so it's a brand new story in the second one.

PS: Does this happen very often that the editor acts as the uncredited co-plotter on the book?

FM: It happens very frequently.

PS: I know it did at DC back in the '60s, but I didn't know it still goes on at Marvel.

FM: Yes, a number of stories I've seen are plotted by the editor or they arise in a conversation between the editor and a writer. Good writers often have blocks, or slow periods, and most editors are writers. When I'm working with Denny, I will suggest to him a premise and he will make several suggestions, give some advice on how to treat something, and I will come back with a finished story that we will discuss. It's a very collaborative set-up, I mean almost anyone who is in the room is in on the plotting session.

PS: How did your ideas for *Daredevil* differ from McKenzie's, if at all, during the time you were working together?

FM: During the time we were working together, I didn't disagree with him very much until near the end of the road. I would say that I see Daredevil being a less angry character. I try to get across in Daredevil's dialogue a certain optimism.

PS: During that period when you were working with McKenzie, you did a Hulk story, you did a Dr. Octopus

story, and you did a Death Stalker story although I expect that was pretty much just to get rid of a character. In other words, you were doing characters with super-powers, and now Daredevil does not run into characters with super-powers, at least not in his own book. What made you change your mind about this, and are super-powered villains ruled out in the future?

FM: No, no, they're not ruled out. Nothing is really ruled out. What happened is that in the course of the first few issues that I plotted I set up a number of elements that deserved further exploitation. The Kingpin, Elektra and Bullseye became three elements that developed very quickly and I felt that I wanted to take that group somewhere. I figured my options were simple: I could either take a limited number of characters and put them through a variety of situations, or a variety of characters and put them through one situation, and I decided to take these characters for all they were worth. I feel that Daredevil is a very low power character and he can be menaced by down to earth enemies. This is generally where people are. It's a very urban situation. It's an attempt to make a more believable situation. It has to do with how I approach fiction. I'm not a fantasy freak, I don't read science fiction.

PS: Because it is during the Stan Lee-Gene Colan period, it seemed that Stan was going out of his way to put Daredevil against far more powerful adversaries —Dr. Doom and so forth—and this is where he found the interest of the stories. It was much more of a fantasy type series then, not in the sense of science fiction, but in the sense of wish fulfillment.

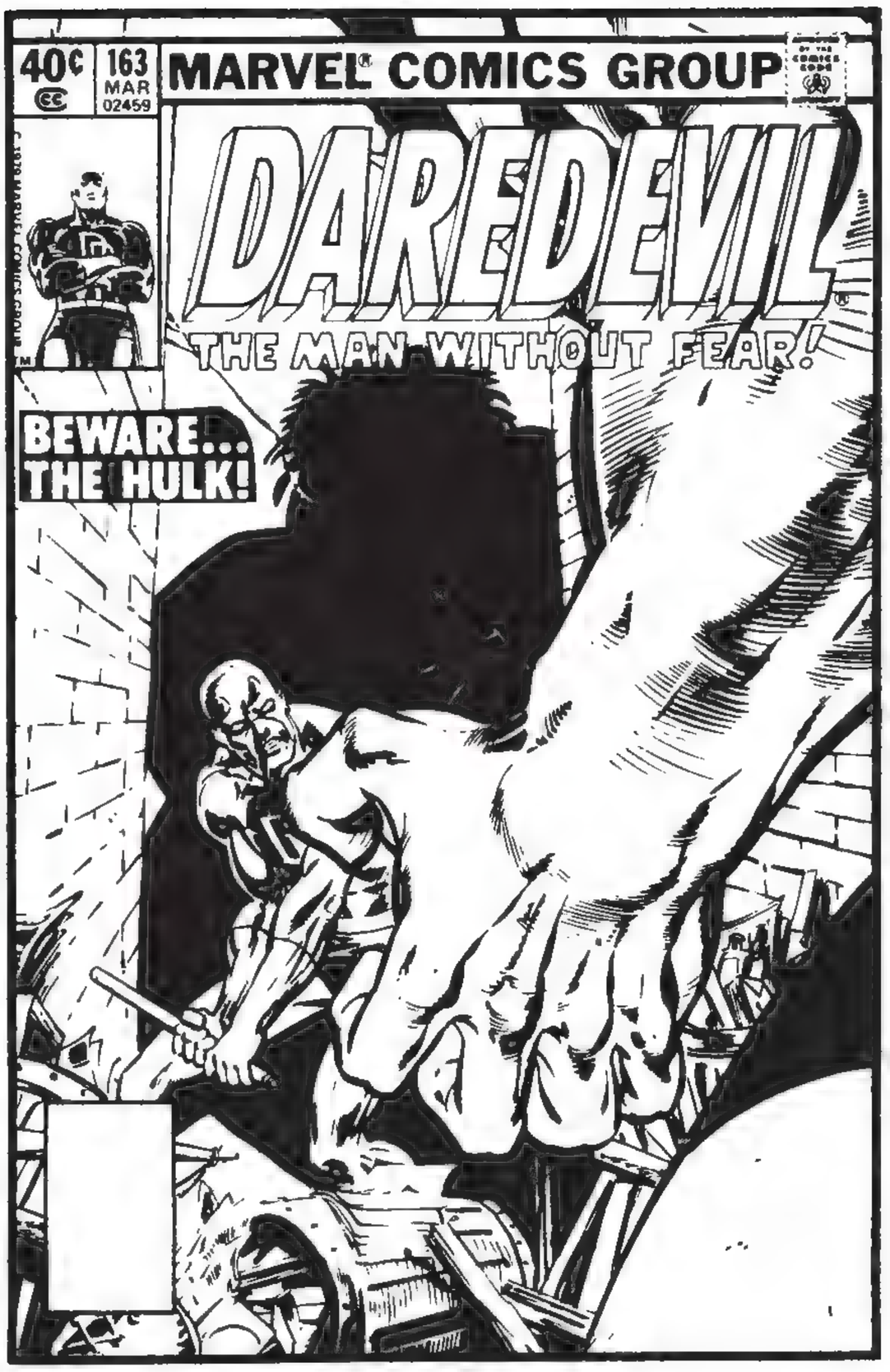
FM: That's still where I think he's at, though, it's more in terms of his being outnumbered frequently where he's up against a guy the size of a truck. I just find that right now I would be uncomfortable throwing in a fantasy elements, I would be uncomfortable trying to mix some of the fantasy because I feel we would undercut everything else about the book. Everything about the book that makes the reader think he can stumble across what's going on [when he is] walking home. Which is a lot of what I'm after. Take that scene with Ben Urich in the movie theater. That comes from a private fear of mine. About a year or two back a woman started going into movie theaters and shoving an ice pick into the back of people's necks. It's very frightening, and there I was sitting in a big room that anybody could get into with my back exposed. I like to play into very daily fears. Why else do stories on subways?

PS: Does this mean that to a large extent you don't want to use what has become the standard *Daredevil* rogue's gallery? You have brought in Bullseye and Gladiator but are you likely to use, to mix the interesting and the ridiculous, the Masked Marauder or Electro or God help us, the Stiltman, or the Leap-Frog?

FM: I have to say this that I consider Daredevil's rogue's gallery to be one of the weakest. The Jester could be a good character. I consider all the stuff that went on in the book to be material that's there if I want it, but when I came on to the book, it was not doing well, it had been through a series of rather foolish situations, and I just wanted to take it somewhere else. I'll probably continue to make up characters for him to be up against and occasionally drop in an old one that I see has possibilities. I'm going to be using the Copperhead, who is a character that is very nicely conceived. I would like to do a very pulpish story, with references to pulp magazines. I don't know when; I just know that I want to do that at some point.

PS: What do both of you see as the strong and weak points of the various phases of *Daredevil*'s past history? Let's start out at the very beginning with Stan Lee and Wally Wood.

FM: I love that stuff, I thought that was a strong, clear



version of that character, because it was a very simple concept, without much dressing: Daredevil, the Man Without Fear. He was blind. Everything else about the character could be assumed. The story [that Lee and Wood] did with the Sub-Mariner was the whole inspiration for the Hulk story. The Hulk story was in fact an attempt to reestablish what the Sub-Mariner story established about Daredevil to begin with. He is capable of losing, but he doesn't let that stop him. I find him to be much more heroic than most of the superheroes because of that, because the odds are certainly against him. I mean his outstanding quality is a handicap, and I think the material realted to that a lot, which I thought was very nice. The artwork was beautiful and, particularly with Daredevil, Wood made him so handsome. He threw in some graphic tricks that people haven't used since, that I've been credited with because I started using them again: the heartbeats that he listens to and the Daredevil shadows he casts.

KJ: I think visually probably my favorite *Daredevil*s were the Wood stuff, which I was very much influenced by initially [when I was] just getting into the field—the Wally Wood stuff in general. And the Gene Colan-Tom Palmer stuff which was erratic I thought, but when it was good, it was very good. I think the reason why I like the Daredevil character so much today, more than I did when I was in seventh grade, is that today he has resolved a lot of his feelings about his father and about being Daredevil and a lawyer, and he's not as torn by the conflicts that he had 10 or 15 years ago. He seems to have accepted himself; he's settled in and he's going ahead; he's no longer anchored to the past by his relationship to his father or by guilt. He's going ahead.

FM: That is precisely it. There is a whole series of

issues I could pull out of the drawer that were designed around what you described. I'm sure you are aware of it.

PS: What are your feelings toward the Colan period?

FM: To be perfectly honest, I don't particularly care about him. There's some exquisite stuff, some really good copy and I sometimes think that that's where Daredevil's at—that what I've done is somehow a corruption of the character because he's just so buoyant.

PS: Anything in particular you remember from that period?

FM: The Jester stuff. The entire impression that Gene got across of a guy who just had a terrific time. There were some really horrible plots in the whole thing. In fact there weren't many plots back in that stuff, but really, they didn't matter because it was just thoroughly enjoyable stuff.

KJ: I might also add that visually, that specific story, the Jester story that Gene and Dan Adkins did was probably a high point of that time. During that time Colan was being inked by Syd Shores and George Klein, who I thought really hid a lot of Colan's stuff. That was one of the best jobs Dan Adkins ever did. He's very good but that was a very high point of his career. Excellent.

FM: I mentioned before that what I had done was a distortion of the character; that isn't really what I feel. What I have tried to do in some ways is to take that character that Stan and Gene did as a swashbuckler and put him in situations where it's impossible to be that way. I see Matt Murdock as being a grown man and Daredevil as almost being a boy. That he's doing a dance that couldn't . . . and he really enjoys it, he believes in everything he's doing and he works very hard at it, but part of him just gets off on jumping around buildings. What I'm trying to do is take that part of his personality and have it be something that's Jakedown, that's not a bummer.

KJ: I was going to say that there aren't any characters I can think of who have thrown off the shackles of their past, there aren't any that I can think of. Batman was very much affected by the death of his parents. Superman is still very much affected by the fact that he came from Krypton. There's Spider-Man. Yes, all these characters are still very much tied to the past. I think the fact that Daredevil has broken from his past and is going forward, is a very positive statement on the part of Frank.

PS: Do either of you have any memories of the [Roy] Thomas or [Gerry] Conway periods?

FM: The Thomas periods I don't remember. The Conway periods I wasn't real crazy about, mainly because I don't see Daredevil as ever being a science fiction character. I find that science fiction stories with Daredevil in them a rather silly idea.

PS: So the [Steve] Gerber period is a problem as well?

FM: Yes. What's after that?

PS: There's [Tony] Isabella and Hydra.

FM: I didn't read them either.

PS: After that there was Marv Wolfman, who if I recall, introduced Bullseye. And Jim Shooter, whom you have credited with the idea of Daredevil being concerned more with the victim than with the criminal. So these must be important periods.

FM: Yes, yes they are. Marv, I thought, brought a lot of the action to the urban level and I like it. The personality of Daredevil was not the same character that I work with and that I regard personally as a change that Matt went through, not necessarily as a disagreement with Marv. Daredevil at that period was much more petulant than he is now. He was much less in control of his life, and in the stories that was reflected naturally. Marv didn't just introduce Bullseye; he introduced a string of villains, good and bad. The Shooter stuff probably is of the run that I read, the work that I have most in common with. Again, I think of this as history, a very general history for the man, Matt Murdock. I think during the Shooter period he was almost going through an emotional adolescence, coming to grips with the world and trying to exert the control he hadn't exerted in the earlier years. He was not the kid anymore and it was a turmoil period for him.

PS: No longer the type of person who would pretend to be Mike Murdock?

FM: Right. And as I said, no longer a child. I almost regard [the book's past] as a psychological profile. To have it determined by different writers is interesting. But there is something of a continuity to it.

KJ: During the Shooter period, I was working with Gil [Kane] and Carmine [Infantino] and Jim, and having gone through that period with Shooter more or less, I have to give Jim a lot of credit. He gave the character a lot of thought and he really put a lot of work into it. There was a lot of pain involved and a lot of work involved. He really put an awful lot of work into that character at that time.

FM: Yes, and he helps me understand the character.

KJ: And he deserves the credit.

FM: Yes, yes, he does, because when I was first trying to figure out who Daredevil was, he was a great deal of help. Jim is a clear thinker and one of the things that Jim and I both share is we tend to be structure oriented rather than inspired. Neither Jim nor I have stories that pop into our heads. We have to take out the nails and two-by-fours and put it together. So, he would talk to me about how he felt about the character; it would get a response from me because it was a very logical sequence, but it was all built around the blindness and the lawyer. Everything else has to be a part of that.

PS: Could you be doing the same stories now for Daredevil if he was not blind?

FM: No.

PS: Why is that?

FM: Blindness is part of his personality. Part of his motivation is not simply altruism, he's over compensating.

KJ: Plus the whole look of the book would be different.

FM: I'm just saying that the way he relates to his world would be entirely different. If he were not blind, it's very unlikely that he would be Daredevil. No healthy man would take on two careers that would require too much energy. I shouldn't have said no healthy man, but no man who wasn't trying to prove something would maintain two careers at once.

PS: Does this also affect the fact that he takes so much joy in life? You do these scenes of him swinging through the city thinking about the smells . . .

FM: He is a very sensual man. To have all these super-senses would open up ranges to him that we wouldn't have.

PS: Could you do the same story lines about a Daredevil who is not blind?

FM: You mean a crime fighter?

KJ: A Shadow character?

PS: Could you do those stories for, not a Shadow-like character, because that implies something about his state of mind, but for a character similar to, say, a Batman or Moon Knight?

FM: Yes, generally the same stories could be constructed. Obviously they wouldn't depend so much on the senses.

PS: So that blindness is what determines the moti-

vation, but not the stories?

FM: I may have spoken out of line because what I said about a man creating two careers out of blindness is true; he never would have started both careers if he was not blind. I think it has reached the point where the blindness is not important. He's not compensating for it now; he's got more positive motives now. One of the things that I've been trying to do with him that I feel very strongly about, is that he is positively motivated, that he isn't an avenger and he isn't a punisher, that he's doing good rather than stopping evil. That really is the essence of the character.

PS: Now you said that as Daredevil he is doing what his father never wanted him to do. Could you go into this?

FM: His father wanted him to be a student, wanted him to become a doctor or a lawyer. His father did not want him to be out playing with the boys or fighting.

PS: Much less become a fighter as a career, which, after all, as Daredevil he has done in a sense.

FM: Matt Murdock is a natural scrapper. He's a violent guy.

PS: Where does the violence come from, do you think? Because of anger at the fact that he is blind?

FM: That's part of it. That's in there. That's really a tough question to answer, where the violence came from.

PS: Do you think it's also because being a fighter as Daredevil, he is imitating his father?

FM: I think he had a father/son relationship that many, many people could relate to. It's a little reversed from a normal situation, but a lot of men go through a stage where they want to be anything but like their father, and they find out they've imitated their father's life a little. The father/son relationship is a very binding thing, a very big part of Daredevil's life because of his father's death. So his father had a permanent effect on him, I don't think his father's death had as big an effect on him as his father's life, and he is his father's son, being a natural born fighter.

PS: I think you're the first one who introduced the idea that he had some buried resentment towards his father, before that the father always seemed to be like Uncle Ben in *Spider-Man*, an idealized symbol.

FM: Show me any guy that doesn't have resentments towards his father.

KJ: I was just thinking about where part of Matt's anger may have come from. I don't think his father really accepted Matt. And there was the part of Matt that was the fighter and that did want to go out and play with the kids. His father didn't accept that side of him. Almost denied it.

PS: His father in fact seemed to want to live vicariously through him. "You're going to be something better than what I am. You're going to be what I want to be."

KJ: And that has to amount to some sort of anger, some sort of resentment—that my own father didn't really accept me as I am. There has to be some sort of feeling of hostility.

FM: There's also the feeling that he spent all his time for 20 years working to be the best lawyer, which he has basically done for his father, and that the freedom comes from Daredevil. He's a good boy when he's Matt and bad boy, right down to wearing a devil's suit, when he's being Daredevil.

PS: So that with the usual secret identity idea of this person living this very constricted, ordinary life and then escaping into being a superhero, usually you think of it as an escape for the reader who identifies with the hero, but in Daredevil's case it really is an escape for him.

FM: I figure that he comes alive as Daredevil. The essential thing about Matt is control, that he's always in control. He's often in situations that make him very angry but he calms himself; he does not believe in allowing his emotions to rule his life. In one way in which he goes against what is traditionally the mark of superheroes is that I want to make him an unsentimental character if I can. He's ruled by his mind, by his convictions. Again, it's all very basic to the Christianity I've imposed on him, that he is afraid of what a lack of control could do, and the only kind of release he actually has is running around on rooftops.

PS: Devilish characters in fiction are usually characterized by two things if they're not outright villains: by a subversive sense of humor and by being able to express emotions that people in ordinary life are not

able to do. Daredevil has done both. He not only bounces around, has fun and makes jokes, but he also gets much angrier than Matt ever does.

FM: I see him as almost an angel/devil kind of guy.

PS: And you say or imply that sometimes he becomes an avenging fury when he's dealing with criminals.

FM: That really leads to another thing. That leads to how he has to deal with criminals. I don't believe that Spider-Man would last two weeks the way he's conceived. In order to have power over the criminals, you would have to be that rotten; you would have to accept him as almost one of them. I mean that Daredevil has to reach the point where when he walks into a room, they're terrified of him, because he has to be as tough as the Kingpin to be accepted as a force that they'll respect. That's not done much in comic books; it's around in other kinds of fiction. I'm more comfortable with that; I don't see him as being happy go lucky when he's up against a bunch of guys with guns.

PS: You also said that he enjoys putting the scare into criminals and that he acts very rough with them. This might indicate a slight sadistic streak. On the other hand, you've argued continually that he is a Christian man and that in some way he loves his enemy. How do you reconcile these two sides of him, or does he himself have trouble reconciling them?

FM: That's the point; that's why I refer to him as a Christian man. He sets himself what are probably impossible standards, and doesn't quite always match them. There may be a sadistic streak there; there may be a very angry streak, but it would not make him do anything deliberate; he wouldn't let it.

PS: He'd never get that far. That's where the control comes in, as with Bullseye on the tracks. Or as with Daredevil strangling Bullseye, but not giving in when the Kingpin said, "Why don't you kill him?"

FM: Yes. He couldn't be effective as a crime fighter if he wasn't a little like a crime fighter himself.

PS: If Daredevil is a man who has this Christian attitude of loving his enemies, and caring more about the victim than getting revenge on the criminal, how is it that he turned out this way? What motivates him? Because you'd think that with his father having been killed by criminals, he'd turn out like Batman, and that he's turn into a prosecutor. It seems to me that you have to make an active effort to like people who are trying to kill you, and as for the part about caring more about the victim, might this possibly have something to do with the fact that Daredevil sees himself, at least on some levels, as a victim?

FM: Undoubtedly. I set myself a little writing assignment that was originally designed to fill up the back two pages in an issue of *Daredevil*. The project got too intense, so I decided to fill it with Daredevil by Ben Urich and I found that as I wrote it the characters just started talking and Urich was asking Daredevil why he did what he did and Daredevil started equivocating. Finally Ben pinned him down and Daredevil confessed that the reason he is Daredevil is because he is scared, that what happened to his father represented a horrible violation to him of everything that was good and the idea that the bad guys could win terrified him and that it still terrifies him and so he stops it. It only sounds paradoxical that a man without fear would be motivated by fear. He's beating it back and defeating it. The reason why he became a lawyer is the knotty question. His father said "Don't be like me. Become a doctor or lawyer or somebody," and I don't think that's enough to justify him. I mean it's got to relate more to the basic theme of the character. In order to illustrate this, I wrote a scene that won't be used for a number of issues. What happened was that as a boy, Matt Murdock got into a fight, he was pushed too far and came home with his face smashed up, but he did pretty well for himself. His father, whose career was bottoming out, exploded and hit him and Matt ran away and spent the night on the Brooklyn Bridge thinking about how he couldn't stand it. How even his most trusted, the man he loved most in the world could do this to him, it wasn't right that people could go around unchecked, that people needed rules, laws, and so he chose the lawyer course rather than the other . . .

PS: I think this also relates to his feeling of having to have self-discipline.

FM: Yes. Everything about him is controlled that way.

PS: Could it also be one reason that he loves his enemies, as you put it, is because he sees himself as being very much like them? And maybe then the Gladiator is a case that particularly means something to him because the Gladiator was consumed by anger approaching insanity and it would seem that Daredevil's struggling with his own anger. I noticed too in the dream sequence issue, Daredevil, when he meets the vision of his father, indicates his fear that he'll turn our like his father, in the sense of being punch drunk. Does he feel that this is where his career will lead him—to being a washed up old fighter?

FM: No, no. Because he's such a skillful fighter and because he is in control of his life and doing so much with it. That was simply a way of putting his father's reproach into words. And that was what his father always said to him. But he's left that behind. He is making a success of himself on every level.

KJ: If I might just interject . . . my interpretation of that scene was that Matt was distraught that he may end up like his father in the sense that his father made certain decisions at the end of his career and he took a certain path, which he didn't have to. He could have chosen a more positive, more constructive path, but he didn't, and what happened to him was a result of his own failings, and personal weakness. Matt is perhaps afraid that he may also make the wrong choices in his life. Not so much that he'll turn out to be a broken down fighter, but that he may take the less positive, less constructive road like his father did. His father took perhaps the weaker, easier way out. Matt is a scrapper.

FM: A theme that has been running through a whole bunch of *Daredevil*s, and is one of the main things that the book is about, is his responsibility and culpability. The characters who are bad get . . . in a way his father did corrupt things. His father threw fights and stuff. There was one he didn't, but that doesn't negate the fact he willingly let himself get built up as a terrific fighter, so I suppose that would be another one. I really hadn't given any thought to Matt being worried about taking a similar course to his father because I don't think there's any chance that he would, and I think he would know that.

PS: Does Daredevil consider that his career as a crime fighter is necessarily limited just as say a ballet dancer is through at 40 for the most part, and many of them retire earlier than that. He surely does not see himself bouncing around the city in his 50s.

FM: This is where we come into the part of the discussion where we have to say right up front we're doing comic books. Matt Murdock can be 30 for a long time.

PS: No, no. I understand that Matt can be 30 forever, but has he got the conception in his mind that in order to be a crime fighter he's got to be at the peak of his abilities because of the odds he's up against and that sometime he's only got till he's 40 to be a crime fighter, even though that may take 200 years in Marvel time?

FM: I suppose that of all the characters who are

superheroes, he would be able to pull off the mask the easiest. When the time came, he has a full life—he's not filling a hole in himself like Spider-Man. For all the conflicts we've discussed, I do not see him as a monologistic person. He's obviously a little quirky and his motivation is at times confused.

PS: There are people who argue that Batman is insane, because any one who dresses in a costume and beats up criminals has to be insane. How valid is this in terms of Daredevil, or is this simply a convention you have to accept in superhero comics?

FM: I think that's obvious. Yes, we have to accept a number of convictions, we have to accept that lines go off the back of people when they are moving and that there are bright flashes of light when things collide. Yeah, guys get in suits and go out and fight crimes, and each may have his own reason, but this is not psychotic behavior.

PS: Whereas in real life it would be?

FM: Yes. I would say it would be unusual for someone to dress up in a skin-tight costume and go out and fight crime in real life. That person might be a little too into comic books.

PS: It has been established that Matt is an Irish Catholic. Is he still a believing Catholic or has he lapsed, do you think?

FM: He believes in it. He goes to church. I see him as very quietly religious, but I don't see that as a contradiction to where he's at in his life. As a force in his life I don't think it's a bad force.

PS: You've talked about how Daredevil's world has become quite grim. What is the role of comedy in *Daredevil* these days? For example, there are the recurring appearance of Turk and Grotto, who can't beat him up under any circumstances. Do you feel it is important to have these comic relief elements in the book?

FM: I think that it's important to have comedy in the book in order to have the drama work. That unbroken grimness gets boring after a while. Also, I tend to enjoy those parts of the stories the more I do of them. I want to inject more comedy. Not slapstick comedy but more humor, as Matt's life changes.

PS: Do you think there's a comedic aspect to Daredevil the person?

FM: Oh yes. I think he's aware of it. That's why he drinks milk in bars. I see that he enjoys being Daredevil and realizes that it's a little bit funny, and that there's a rather comic aspect to some of the things he does. One of the things that I want to do, as subtly as possible, is have him start playing into the sterling hero role. He could be a little tongue-in-cheek about it without getting campy.

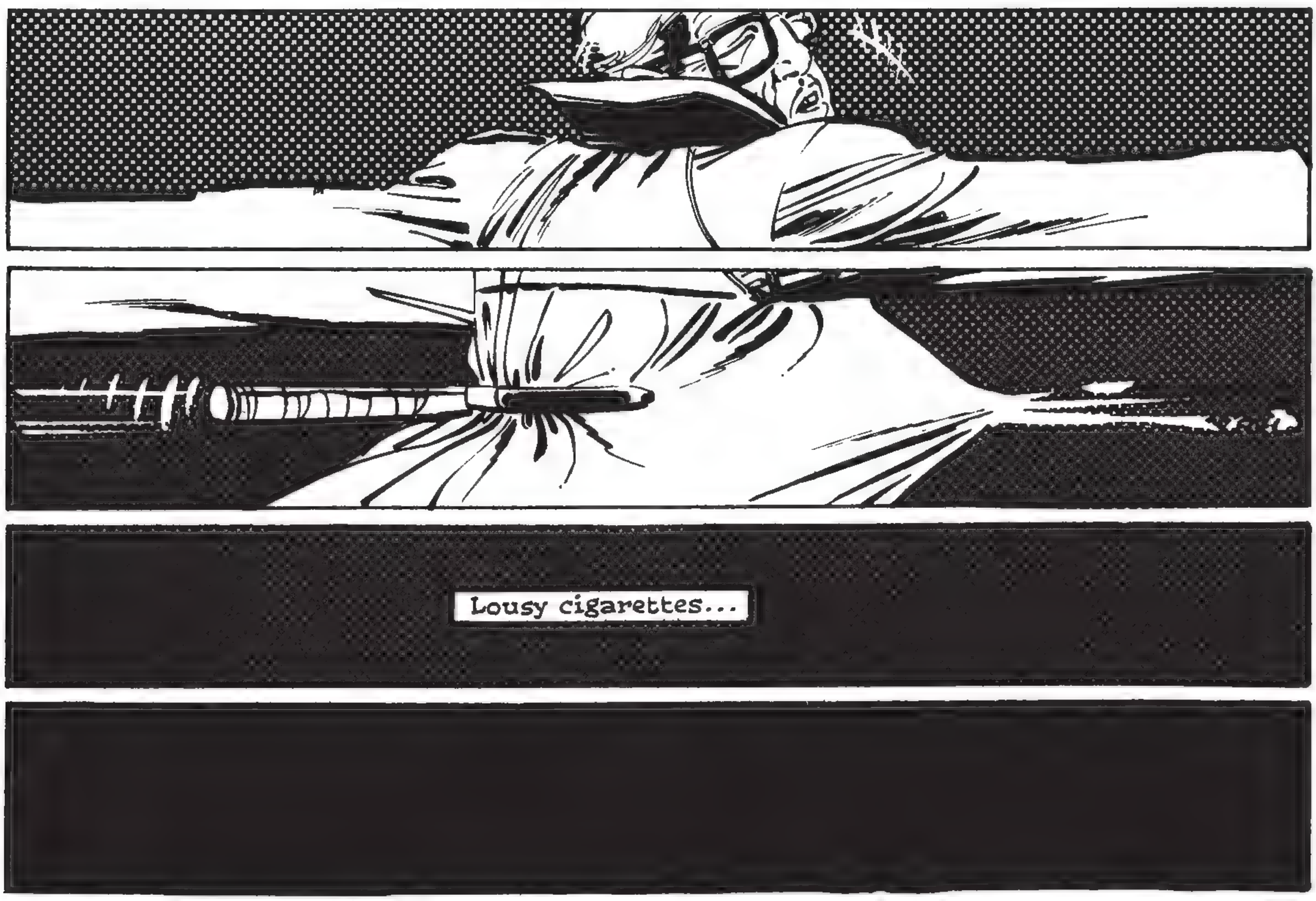
PS: As for some of you artistic predecessors, what do the two of you think of Daredevil as portrayed by Colan, Kane and Robbins? What aspects of the character came out best under them?

KJ: Kane's strong points were the action stuff. Gil wasn't too concerned with the personal interaction, the body langauge.

FM: How can you say that? I don't agree at all. I think some of Gil's strongest qualities are in his interpersonal stuff. During Matt and Heather's break up he did very theatrical, very provacative stuff. I don't know of anyone as good as he is at that. I think his work lacked subtlety but had a tremendous amount of power. I like the Lee-Colan stuff way back when, as a book that had almost nothing to do with what I'm doing now. But I feel that I have very little in common with it . . . I could never approach something the way he [Colan] did. I don't understand where he comes from but I recognize a very strong ability there, a very sharp eye. But I don't understand him.

KJ: At the various stages of working on *Daredevil* with other people I've always felt very positive about the *Daredevil* I was doing at the time. I think Carmine [Infantino] and Gene made *Daredevil* too heavy. With Gil he was slim and sexy.

PS: How about the Robbins *Daredevil*?



FM: It was culture shock. That was one of the most bizarre things I ever saw. I don't think I was successful. It looked about 20 years out of date. I like some of the buildings and stuff in the backgrounds. It looked awkward, I'm not sure why. It was dropping him in unfamiliar territory to do that, it would be like throwing me into the middle of *The X-Men*. I wouldn't know what the hell to do. I'd just pull my hair out and go home. It would probably result in me doing a couple of very bad issues.

PS: I've noticed in past interviews, when you are asked to name the artists that have most influenced you, you always name Gil Kane, but you also mention Will Eisner, Harvey Kurtzman, Bernie Krigstein, people whose most influential work was in the '40s and '50s and who did not work primarily, if at all, with superheroes. Do you feel that since your influences are very different from other Marvel artists that this distinguishes you from them? What is there that attracts you so strongly to those people rather than to the usual superhero artists? Do you feel that the qualities in these artists are lacking in the Marvel superhero artists?

FM: I think that studying the people I've studied, which as you say, are people who aren't studied as much by my contemporaries, has made me peculiar. It has made my stuff unusual. I don't know why I'm more interested in that stuff, since I grew up on the Marvel stuff. Partly it's because I didn't read comics for a long time, I lost interest in superheroes and I certainly never thought of drawing them. I got interested in other stuff, police procedural stuff . . .

PS: And Eisner, Kurtzman, and Krigstein are associated with crime and war stuff. And you said in other interviews that it was crime stories that interested you while growing up more than superheroes.

FM: Well, superheroes interested me as a child. I was raised on Ditko and Kirby but after a while I simply got tired, I was interested in work that had a bit more psychology to it. I believe that Eisner is the epitome of artists that manipulate, who uses as much psychology as possible, so I became more interested in that aspect of work and that type of work. While I'm very interested in choreographing fights and leaping figures, often the stuff that interests me most are sequences that are conversations or moments of impending doom. All these things interest me a lot and possibly more than the fights do. And you don't find much of that in Kirby's work or in Ditko's. I think Ditko is the only one of the early Marvel people who had a strong sense of mood. Kirby had one but not at that period of his career. His earlier horror stuff was very moody but he wasn't making use of that at the time. It was not a period for moody comics, more for slapstick violence. I think what I'm after is kind of a hybrid of the whole mess. It's a matter of pulling a lot of things together, rather than drawing from a single source.

PS: When we got to Eisner, it seems to me that it has become *de rigeuer* in articles about the Miller *Daredevil* to compare it to *The Spirit*. Now, apart from darkness, shadows, a big city with a lot of crime and seaminess, rain, sewers, torn pieces of paper, a good-humored optimistic hero who often finds himself in ironic, slightly funny situations, a former girlfriend who is now on the outside of law and an arch villain who controls all crime in the city are there any similarities between your *Daredevil* and *The Spirit*?

FM: No, except maybe a civilization beneath the sewers. Obviously there are many references to *The Spirit* in *Daredevil*. I think what distinguishes them is that Daredevil has a harder edge on him. Daredevil uses material and brings it to a sharper point.

PS: What do you like in Eisner's work?

FM: The main thing that interests me in his work is the way he makes the words and pictures act together. That's very, very rare. I consider him the be the master of the art. The one man with complete command and what makes his stuff so magical isn't the quality of his writing or the quality of his drawing, but it's how he combines them. His writing is good and his drawing is good, but if he were not able to manage the two together, his stuff would not be as effectual as it is.

PS: Are there specific sequences that really stand out in your mind? As things that have changed your ideas about how to do things?

FM: It affected me at such an early stage because I was reading *The Spirit* before I ever started working in comics. Its hard for me to tell.

PS: Perhaps I can suggest something. Cat Yronwode has pointed out to me that the sequence in which Kingpin opens the vault and it's pitch black inside and he has a flashlight is like "Showdown With the Octopus."

FM: I thought of that myself, but that was after the fact. It's hard to determine how these things work out. I don't believe I set out to rip off *The Spirit* in the stories that I have done that relate to *The Spirit*. The only time I ever used Eisner's material consciously was in the first Elektra story. Even then I altered it.

PS: Of course, there's another difference as well. The Spirit is a very normal man whereas Daredevil is still very much a Marvel superhero.

FM: There's another thing that that relates to in the *Daredevil* books and that's martial arts movies. I see a lot of movies. There are lots of references to martial arts movies in *Daredevil*. I thought it was really amusing when I got letters accusing me of ripping off *Star Wars*, because I was ripping off the same people Lucas was ripping off. That and in the choreography of the fights. If I go to a martial arts movie I walk out with many, six to ten, good fight moments that I can use and adapt a bit.

PS: In this letter you have in *Spirit* 31, you praise Eisner's current experimental work. What do you like about what he's doing now?

FM: That he's trying to manipulate the form in ways that he's not been doing. I did not think this "Hamlet's Soliloquy" was a successful piece of work, but I thought it stretched a lot of muscles. It was a very bold thing to attempt. That's largely what his laboratory pieces are, I think. He's trying things out and it astounds me that a man who has accomplished so much in his work is still trying new things, is still pushing himself. I though the *Contract With God* book was just remarkable. He got in some ways more expressionistic than he ever did with *The Spirit*. That opening sequence is just astounding. He got so much emotion across and it was so beautiful.

PS: When you did your page of *The Spirit* jam, what kinds of things were you trying to capture there?

FM: I was trying to get the little funnier stuff. The very violent cartoon works. He still did some of the best fight scenes in comics ever. It just jurt hurt so much. Also the fact that some of it was funny.

PS: Okay, how about Kurtzman? What do you admire in his work?

FM: The storytelling again. In his case, it's clear that his talents lie right on the fringe between the words and the pictures. I find him easier to understand right off the bat than Eisner, and his work is so structured. He formula-ized so much, the war comics for EC in particular. He systematized how to tell a story. He was the one I studied first the most. Eisner's not systematized. His work is spontaneous and he's harder to understand.

PS: Krigstein?

FM: Krigstein I find to be Kurtzman taken in a strange direction. He worked off Kurtzman's layouts

(continued on page 26)

KLAUS JANSON
1·82

(continued from page 23)
but he altered them radically, individual images into several images and so on. Main, Krigstein's interesting within the area of manipulation of time. There isn't as much to learn from Krigstein as Kurtzman or Eisner because he did not produce a very large amount of work. What's there is choice. In the particular area I described, he broke the ground. Krigstein did not write, but he brought energy to the pictures but they were repeating each other.

PS: I've seen you carrying books by other people and I wonder if they have influenced you. I once saw you carrying a Caniff *Terry and the Pirates* book.

FM: That's a fairly new thing for me.

PS: I've seen you with stacks of French comics. Is there anybody in particular you like?

FM: Well, Moebius, obviously.

PS [To Janson]: Who do you admire in the field of inking?

KJ: Among the people currently in the business, the best inkers would be, not necessarily in this order, Giordano and Palmer. Sinnott is very, very good, but Sinnott hasn't really done anything [new] in the last five, ten years or so. Giordano and Palmer are the only ones who have been consistently trying to grow. That is the criteria that I use to determine the best inkers. My influences have been just about everybody. Early on Wally Wood was very strong and Dick Giordano. The middle period was Neal Adams and Tom Palmer and now, after 10 years of working, I'm just starting to develop a style of my own. I think I'm just starting to begin right now. I would like to go into an area where [Jean] Giraud is right now. I think in five years my stuff will probably look more like his than anyone else I can think of. I think the fact that he has two sides to his career is exactly what I'm talking about, the varied style. He's opened up the idea to me that I don't have to do things one way. He does it four, five, six different ways. I think my style changes very much from book to book. I'm very inconsistent, but deliberately so. I'm always trying something new and different. My influences are different from issue to issue, the people I look at and the movies I see. Another thing is the influence of non-comic book people. I'm very influenced by photographers, movies, the old masters, there are an incredible amount of influences around.

PS: Which movies?

KJ: I think anything that's excellent. If I seen a concert by someone such as Bruce Springsteen, who is a performer who gives his all, it makes me want to go home and give my all. It really rubs off. There there is the stuff you can lift directly. I've lifted a lot of Tom Palmer's stuff, the ways of handling grays and blacks. I've lifted Giordano's clothes, the way he does raincoats. The way Woody does blacks in the background. The way Eisner does weather. And the amazing thing is that when you're working you never know when the influences are going to come out. In 179, on the last page where Ben Urich gets stabbed, the first six panels were influenced by very early monster books, the very early Ditko/Kirby stuff. And that came out of nowhere. Ken Russell has influenced me a lot. I consider Russell and Jean Giraud kindred spirits. Hitchcock has influenced me a tremendous amount. I think the most influential inkers in the past 15 years have been Palmer, Giordano, Sinnott, Woody and Austin.

PS: What do you think comics can do better than movies?

FM: Comics can crawl inside a character's head. Another thing is that you have a static image. A disadvantage is that you do not control the reader's time. So you have to compose panels in such a way that it takes longer to get across.

PS: In *Daredevil*, pain hurts whereas in other superhero comics pain doesn't seem to exist that much. Do you feel that there is something wrong with the way superhero violence is presented and you're doing it the way it should be done?

FM: I don't believe in making the audience comfortable. I believe that one of the things that sells comics and makes them interesting is violence. I know I enjoy violent fiction and that it serves some purpose in my life. It isn't just movement or action. I think that if you do violence in too slapstick a fashion, in a way that doesn't show pain, you're letting your audience off the hook. You're not making them aware of what it is that they enjoy.

PS: They've got to be made aware that what they enjoy has consequences?

FM: Yes. I enjoy the fact that my work makes people uncomfortable, and I think it makes them uncomfortable because people are hypocrites. They want to enjoy violence but not see anybody get hurt by it.

PS: Do you intend in some of your sequences of violence for the reader to be unable to enjoy them at all? For example, the Elektra fight in 179?

FM: Enjoyment isn't the only thing. What I was after was a bit more intense there. With the bear trap there was some pretty vicious symbolism going on there, and that was meant just to be a horrible sequence. In a way I was trying to capsulize their whole relationship. No, I wasn't trying for fun stuff in those scenes.

PS: So you use violence in the books sometimes to provide the reader with a thrill and other times to create shock, to create horror, to say something about the darker side of the characters involved. How do you draw the line between violence that serves a dramatic purpose and violence that is merely exploitative?

FM: My favorite accomplishment so far was when Ben Urich got skewered and I got a flood of mail from people who were furious at me for killing him. The only reason for that flood of mail was because I had spent an entire issue getting the reader to know him. He was not a popular character before that, although he was a favorite of mine. By letting the reader get to know him and then taking him away I got a strong emotional response and was able to turn them against Elektra. I believe I do it (violence) for a dramatic purpose every time.

PS: You have a great deal of graphic violence in *Daredevil*. Do you feel that after a while this tends to numb the reader's sensibilities?

FM: If you've noticed, the books have been getting funnier too. And that's just it, when they're against one and another, they keep themselves fresh. One of my personal goals is to be able to scale it down and make it more horrible at the same time. It's difficult, but if you notice the fights are less brutal but look brutal.

PS: Could you compare the Urich scene where he gets skewered to Hitchcock's shower murder?

KJ: The analogy to the horror movie isn't valid because there's too much else going on in the book. The book is not dependent on the violence; the violence is part of the book. The book is not drawn along the lines of a splatter movie.

FM: If you check the number of pages devoted to combat, it's generally less than a page or two. I'm after impact and intensity.

PS: *Daredevil* is getting the reputation as being violent. But I can think of many other comics that are much more so in which the entire comic is a fight scene.

FM: That used to be called action. Action where people don't get nosebleeds. I actually find that offensive.

PS: Aren't you counteracting what you're trying to produce, when people undergo extreme violence and

then walk away from it as with Urich?

FM: Well, Daredevil spent that entire issue using a crutch, and Ben did spend two weeks in the hospital. I simply wanted to skip the expected part of the story. I'm more in to catching them off guard.

KJ: You're complaining about Ben not being in the hospital longer and that he should have been more affected, but if you read the story, he've very emotionally affected by it. It changed his personality.

FM: I changed this very much from the way I had it originally planned. At the end of 179, it had actually one scene loner than what we got where Urich was in the hospital and explaining to Matt that he was dropping the story, and they argue and Matt walked out pissed off. Obviously, it was a cliff-hanger. I wanted to sneak up on the reader rather than hitting him over the head with it. I wanted to do a turnabout in a totally different way. I was worried when the comic came out.

PS: This, of course, relates to the book's theme of moral responsibility. Becky, in that she had to come to terms with the fact that it was her responsibility as a citizen and a human being, to testify against Ladykiller, that she had to get over her traumatic response to her attack/rape and report it. Whereas Urich, who was nearly killed by Elektra, decides to drop the story exposing mayoral candidate Cherryh as the Kingpin's pawn.

FM: The second turnabout is that he didn't do that. One of the things I wanted to exploit but wasn't able to was that the heroes of the comic books are all in great shape and they're all very tough and they're the people who can afford to be the heroes, but Ben Urich is really an ordinary man.

PS: And Daredevil understands this.

FM: Yeah. That was the part that I had trouble with.

PS: Have you had any trouble with editors or the Comics Code over violence?

FM: No.

PS: Do you just like the name Elektra or were you thinking of the heroine in the Greek tragedy?

FM: This particular character was designed around her name, the name Elektra has come to represent an entire psychological phenomenon. She was a young woman who had her sexual interest centered on her father, and just as she was transferring this to another man, her father is killed.

PS: I find her a bit hard to swallow. While I can see that she would be upset over the death of her father, what most people would do, even in the world of comic books, would be simply to try to get the policeman who shot her father and not turn into a mercenary who hands out the same kind of pain and suffering to other people, is there more to her story than we know so far?

FM: Basically there's years of corruption. Step by step, she has lost the belief that both she and Matt held at the same time and more or less strayed from the righteous path. Her problem is not that she's a good girl gone bad; it's that she's one of the villains who's got a weak streak in them.

PS: You told one interviewer that gearing comic books to a child's understanding doesn't mean it has to be weakened and be shallow. On the other hand, Gary Groth, for example, has argued that you cannot present thematic material with relevance to adults within comic books that also have to appeal to 12-year-olds. Can you expand on this?

FM: Obviously I disagree. A story can be told simply and clearly and be full of meaning, that someone who simply enjoys an adventure story won't get. Some readers will only get a good action drama; others will get emotional aspects. But it's there if you want it.

PS: Do you feel that there are ways that you can deal with certain subjects in superhero comics that you can't in other media?

FM: Yeah, you can cartoon it more, using it as an expanding form of the political cartoon.

PS: Now in terms of your own stories, is there anything particular or special that cannot be done in another media?

FM: I don't know; what I do lies fairly close to movies. I suspect that I haven't done much of anything that couldn't be done.

PS: What kind of woman would be the right one for Daredevil, and of the ones that he's met who do you think comes closest?

FM: Heather.

PS: Why?

FM: Because she's not as much of a tinhead as he is. [Laughter.] I'm lost, I can't think of anything.

PS: What lies in Daredevil's future?

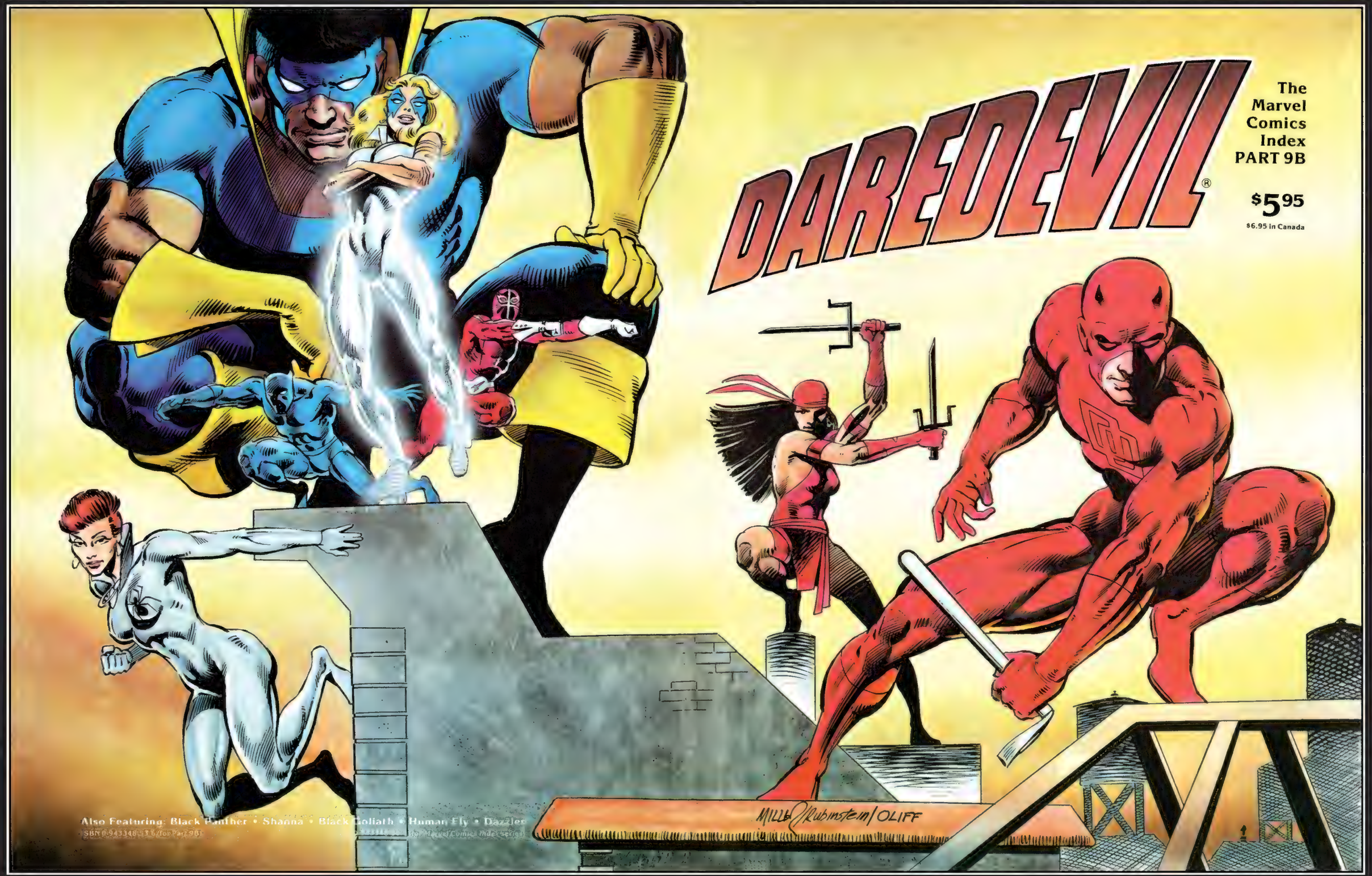
FM: There will be more martial arts related stuff coming up. At some point in the future he'll be leaving the country for a period of time, and beyond that I'm going to continue to explore his relationship with the Kingpin, which has got a lot more to it.

KJ: What I see coming up ahead for Daredevil's future, not as a personality and not as a character, but as a book in an industry of comic books, is that we've gotten the book to the point where we've amassed a certain amount of readers and we've taken them to the point where they're used to our stuff, right now as it stands. . . . Just simply, that having taken what we've amassed now and the means by which we've conditioned the readers to what we're doing, we'll take the readers to unexplored ground. I'd like to think *Daredevil* could be a contribution to the form and to the industry.

FM: We'll rule the world! ■

Marvel Comics Index #9B (April 1982) cover
by Frank Miller, Josef Rubinstein & Steve Oliff

Researcher George Olshevsky compiled the first comprehensive accounting of Marvel's comics and their creators in the 1976-82 *Marvel Comics Index*. In 1985-87, updated and expanded editions were released as *The Official Marvel Index*.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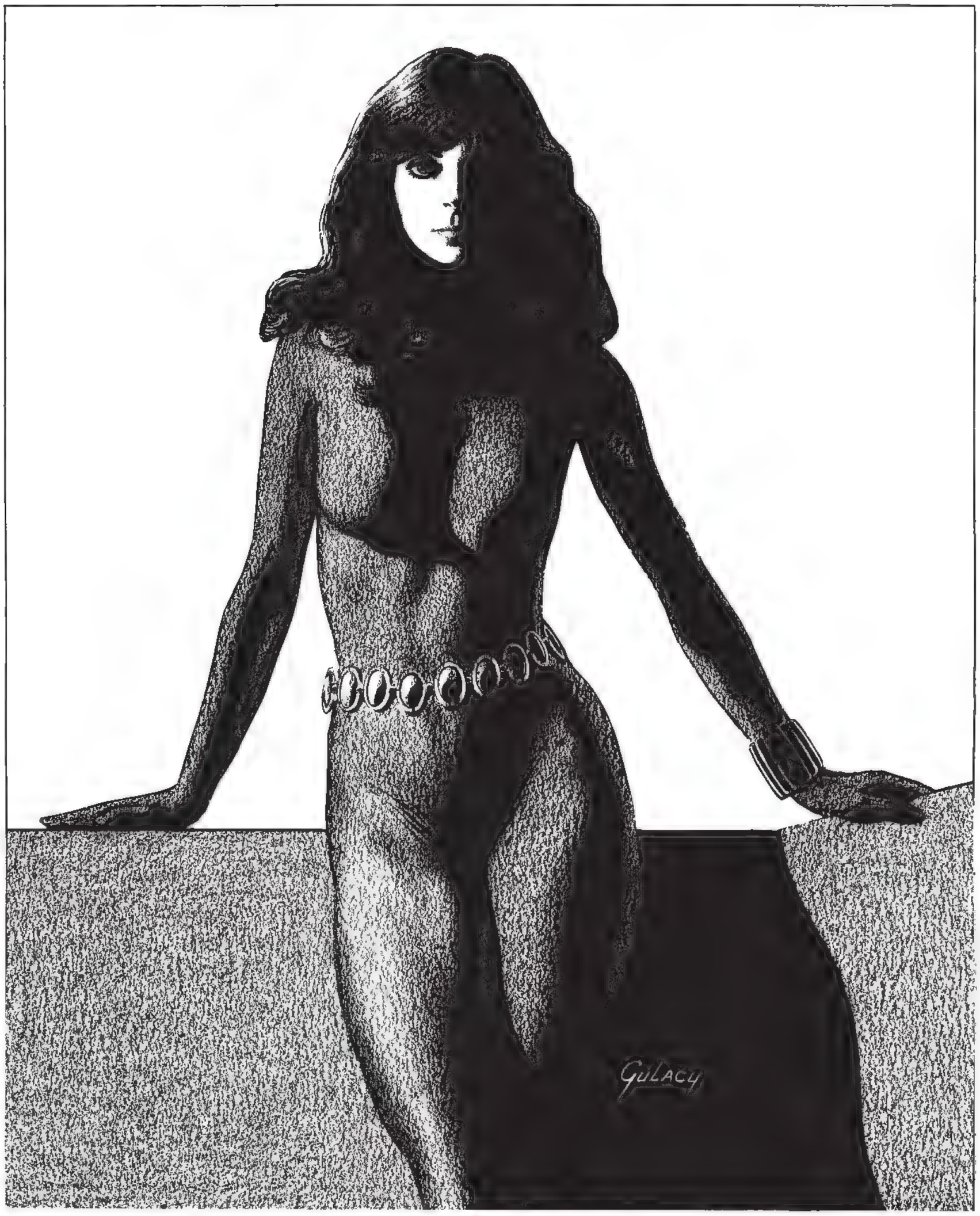
CONTENTS

Author's Note Inside Front Cover
A Brief Guide to Using This Index 2
Synopsis: Daredevil . . . 3
Magazine. *Daredevil, Man Without Fear* . . . 6
Magazine. *Daredevil Man Without Fear* (Annual) . . . 68
Magazine. *Giant-Size Daredevil* . . . 70
Magazine. *Marvel Adventure* . . . 71
Synopsis. The Black Panther . . . 72
Magazine. *Jungle Action* . . . 75
Magazine. *Black Panther* . . . 85
Synopsis. Shanna the She-Devil 90
Magazine. *Shanna the She-Devil* 91
Synopsis. Black Goliath . . . 93
Magazine. *Black Goliath* 93
Synopsis. The Human Fly . . . 95
Magazine. *The Human Fly* . . . 96
Synopsis. Dazzler . . . 102
Magazine. *Dazzler* . . . 102
Personnel Cross-Index . . . 107
Major Characters Cross Index 109

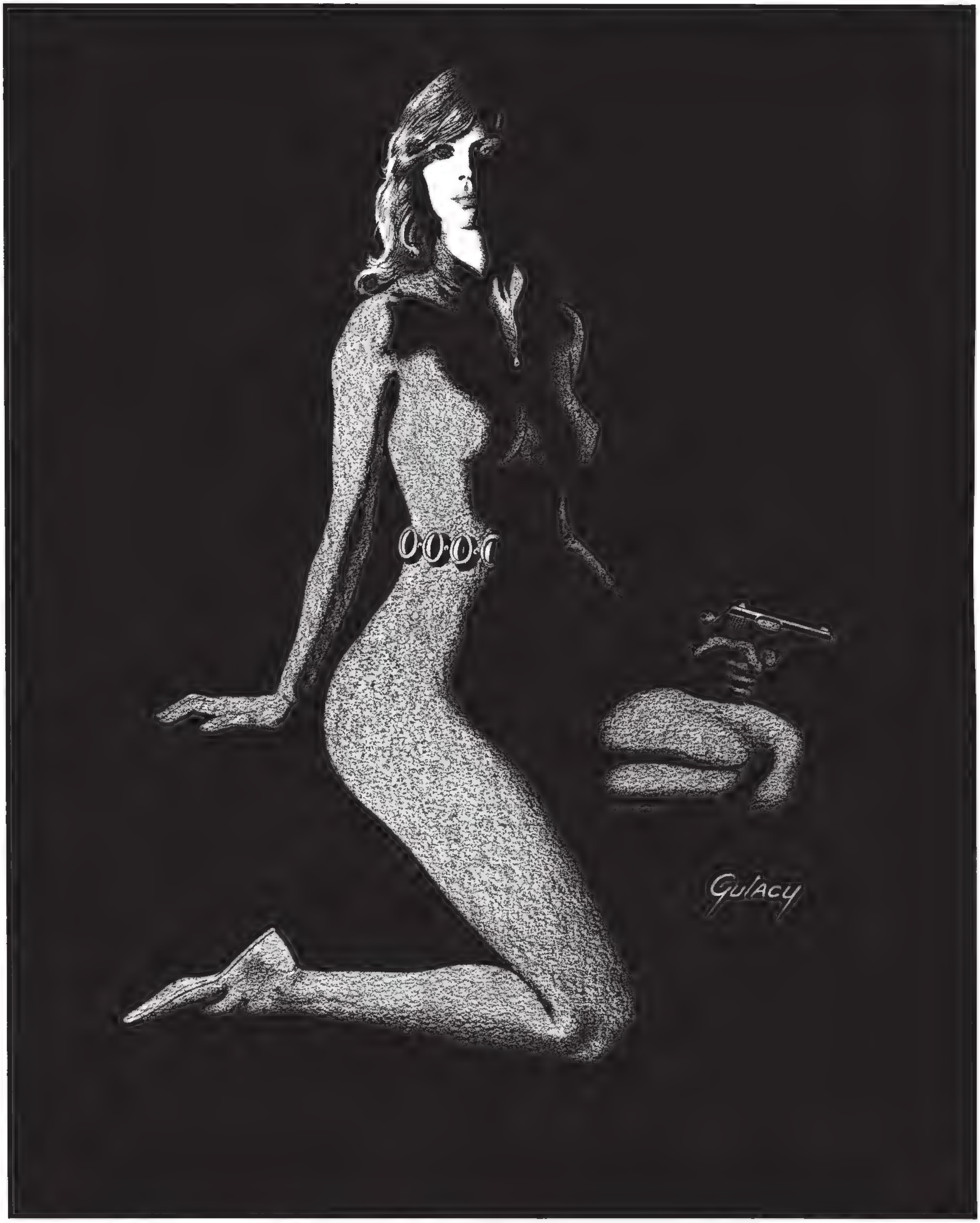
The *Black Widow by Paul Gulacy Portfolio* (1982) featured six stunning art plates and a cover sleeve starring the master spy and frequent *Daredevil* co-star.

BLACK WIDOW



By Paul Gulacy

Black Widow by Paul Gulacy Portfolio (1982)
Plate One



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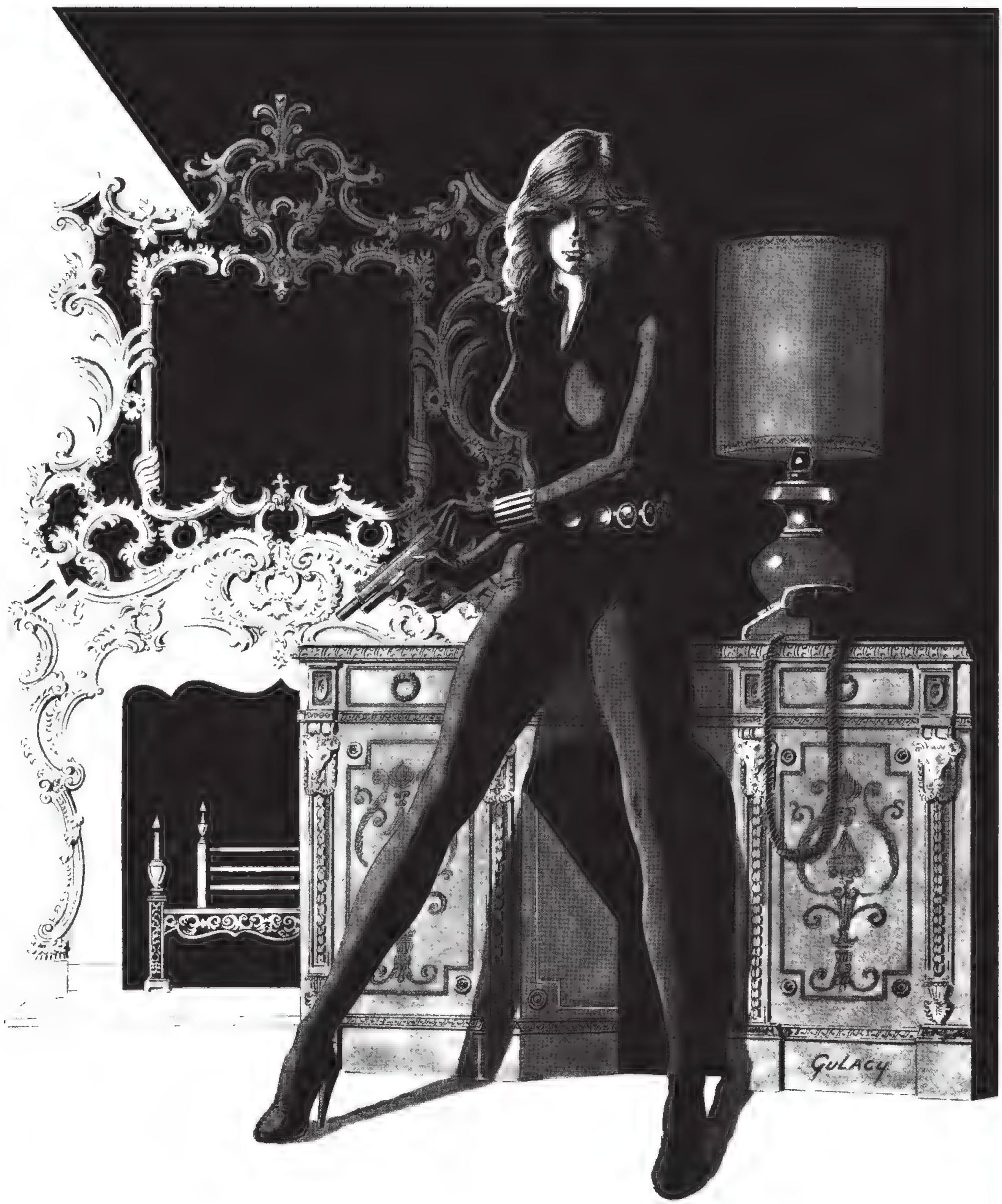

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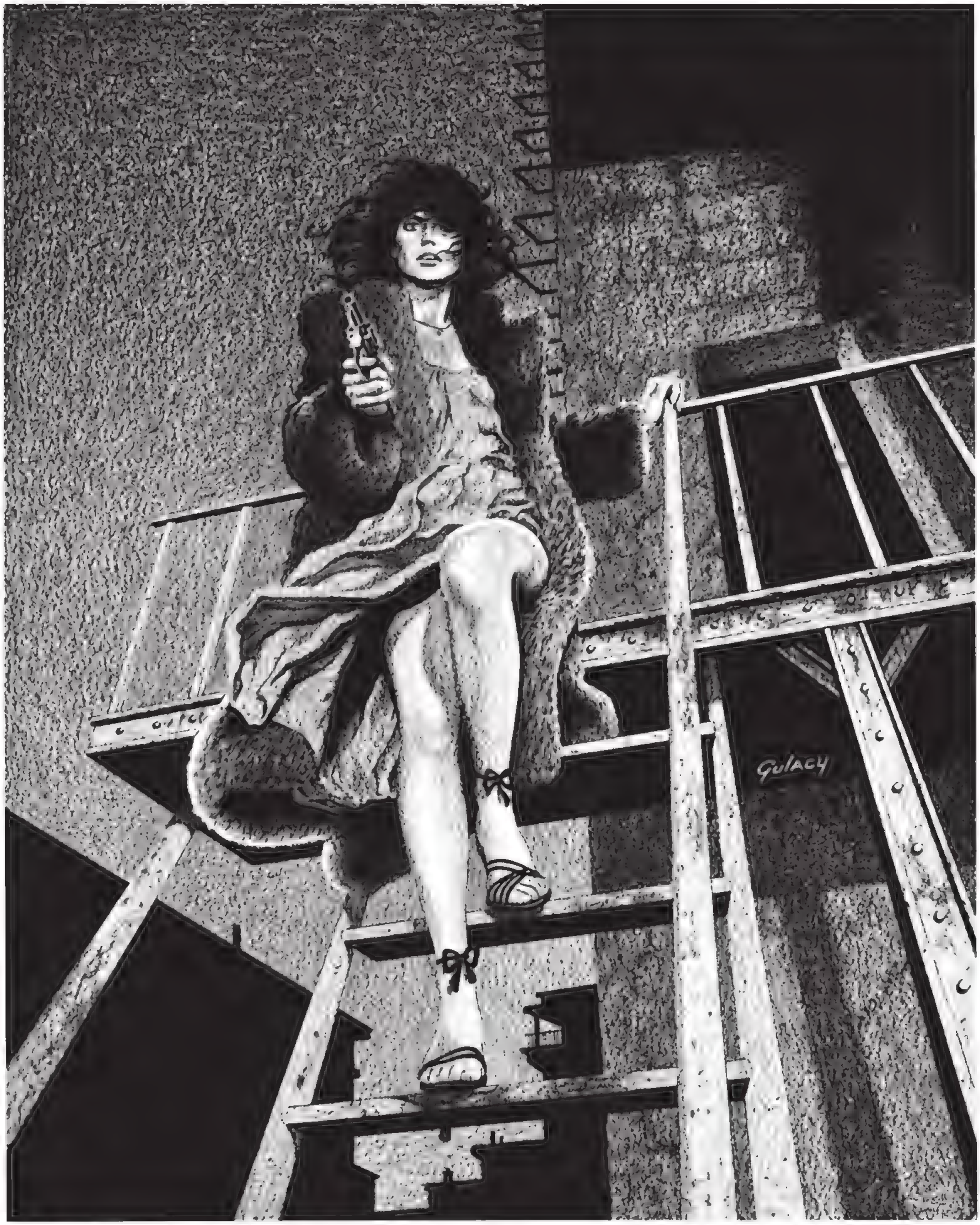

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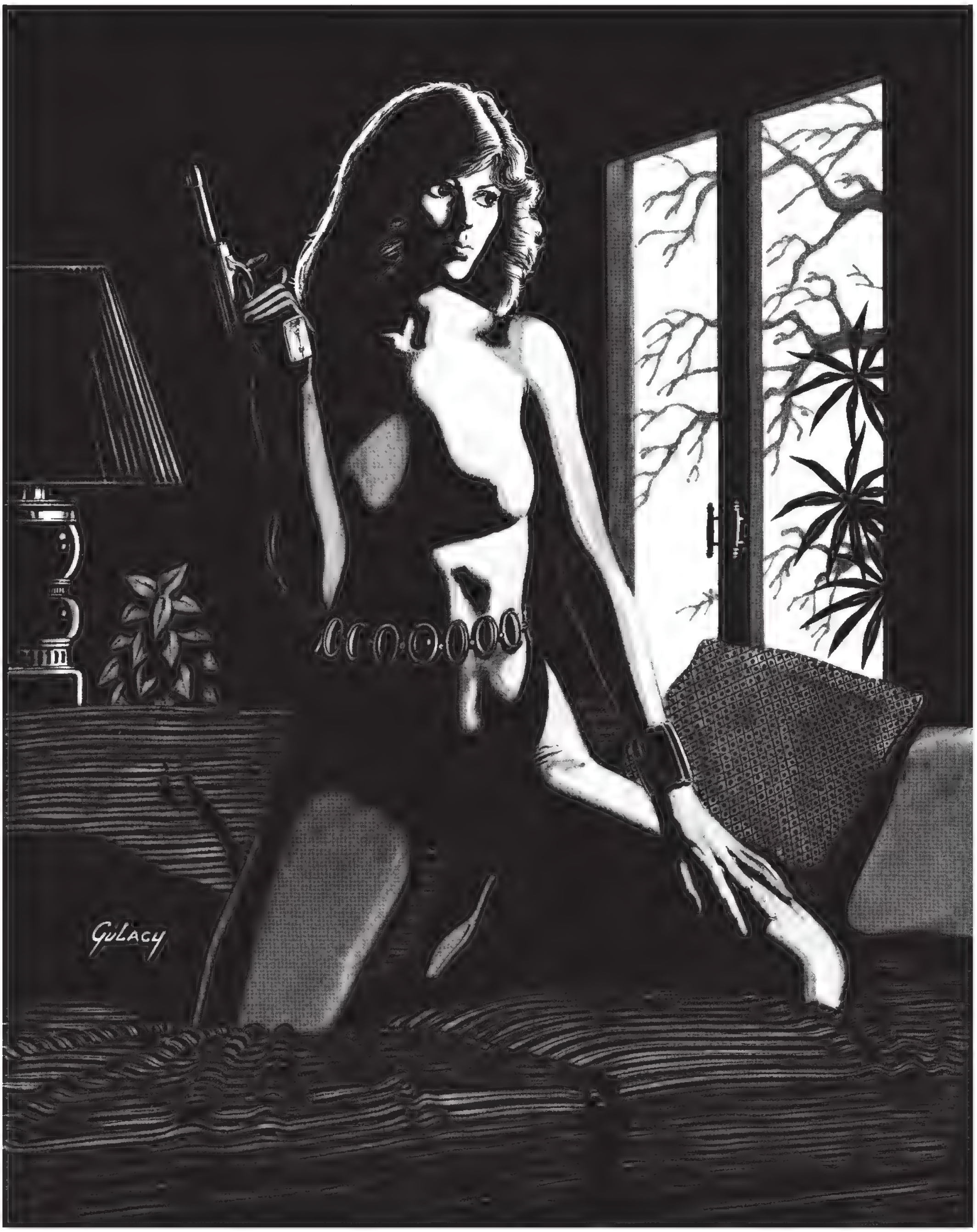

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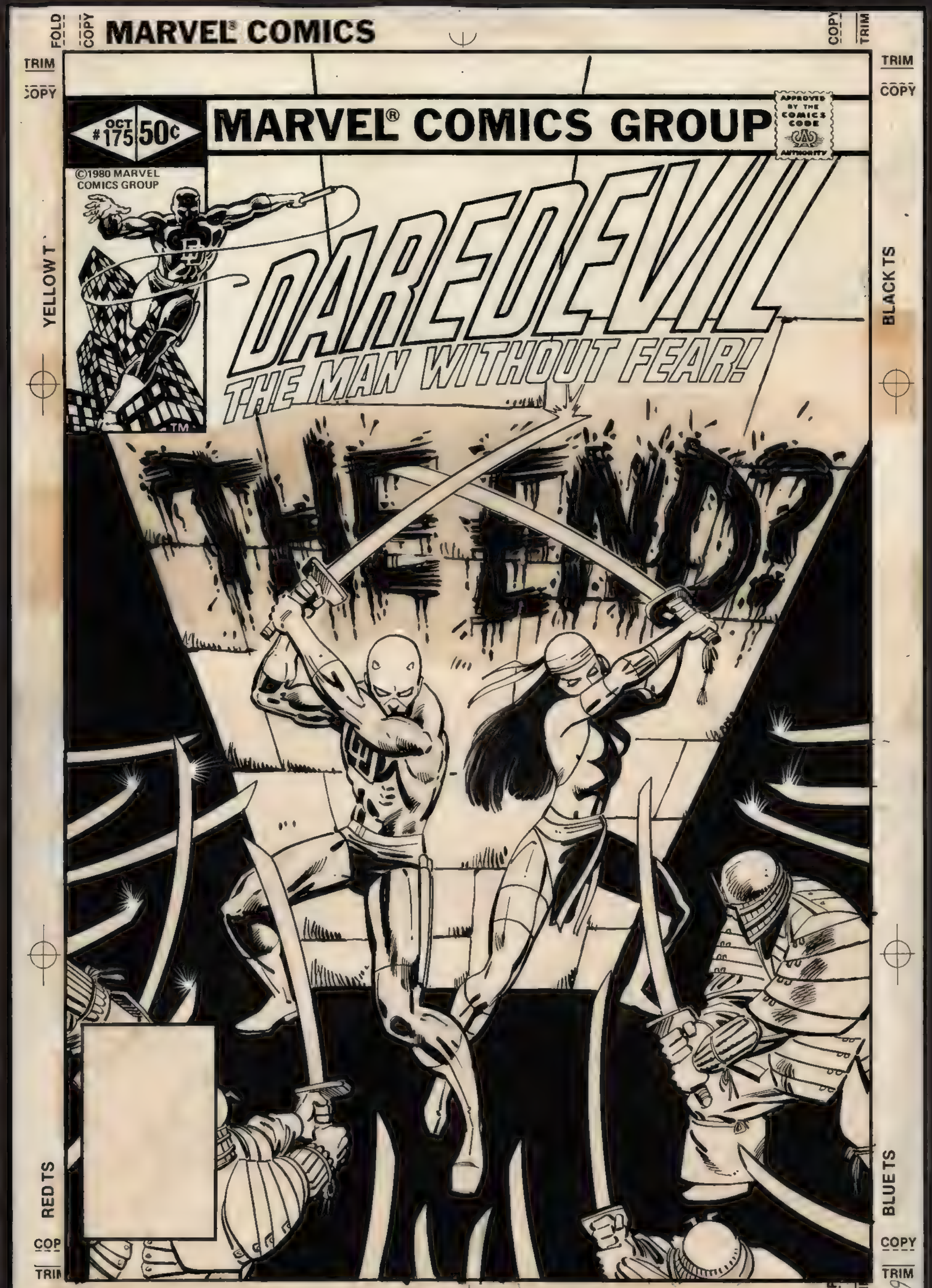
by Frank Miller & Klaus Janson



Courtesy Charles Costas

Daredevil #175, page 1 original art
by Frank Miller & Klaus Janson

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KLAUS: I SEE ZIP ON WALL, BLINDS, & ELEKTRA (EXCEPT FACE/HANDS)

Courtesy Scott Dunbier

Daredevil #175, page 2 original art
by Frank Miller & Klaus Janson

DAREDEVIL
175
CONSIDER THAT A WARNING, DAREDEVIL. EVEN YOU CANNOT CATCH ME UNAWARE.
I WASN'T TRYING TO.
CAN WE TALK?
THUNK
LAST NIGHT, A NINJA GROUP ATTACKED MATT MURDOCK AND HIS CLIENT. YOU CAME TO OUR AID.
HAD THEY ATTACKED ME AS DAREDEVIL I WOULD'VE UNDERSTOOD, BUT WHO'D WANT TO KILL MY ALTER-EGO?
LAWYERS MAKE ENEMIES.
HOW DID YOU FIND ME?
WASN'T DIFFICULT. I JUST CHECKED THE MOST EXPENSIVE HOTELS IN TOWN.
YOUR TASTES HAVEN'T CHANGED SINCE COLLEGE... NO MATTER HOW MUCH ELSE HAS.
IN COLLEGE, WE WERE LOVERS. NOW, WE ARE ENEMIES. IT IS THAT SIMPLE.
WHAT DO YOU WANT?
ELEKTRA, YOU KNOW HOW THE RADIATION THAT BLINDED ME IN MY YOUTH ALSO AMPLIFIED MY REMAINING SENSES, AND I'VE DEPENDED ON THOSE SENSES EVER SINCE.
BUT MOSTLY, I'VE DEPENDED ON MY BUILT-IN RADAR. IT'S BEEN MY CLOSEST EQUIVALENT TO SIGHT.
IT'S GONE, ELEKTRA!
THAT BOMB THAT HIT ME YESTERDAY TOOK IT AWAY. I HOPED IT WOULD COME BACK-- BUT IT HASN'T.
YOU MUST BE DESPERATE.
IT IS FORTUNATE FOR ME THAT I DO NOT CARE.
GLYNIS: ↑THIS IS FROSTED GLASS

Courtesy Scott Dunbier

Daredevil #175, page 3 original art
by Frank Miller & Klaus Janson

Courtesy Scott Dunbier

Daredevil #176 cover original art
by Frank Miller

Courtesy Charles Costas

Daredevil #177 cover original art
by Frank Miller & Klaus Janson

Courtesy Charles Costas

Daredevil #177, page 2 original art
by Frank Miller & Klaus Janson

177 2

NONE OF THIS MAKES ANY SENSE. IF YOU'D JUST LET ME SLEEP...

STICK, IT'S BEEN *THREE DAYS*...

THINK YER SOMETHING SPECIAL, DON'T YA? THINK YER THE ONLY GUY IN THE WORLD WITH BUILT-IN RADAR?

PUNK, WE *ALL* GOT RADAR. IT'S A SENSE, JUST LIKE SMELLIN' OR HEARIN'. MEN HAVE LET IT DECAY CUZ THEY GOT EYES. YOU GOT LUCKY-- YOURS WAS MUTATED. YOU GOT A FREE RIDE.

BUT THE RIDE'S OVER. YOU GOT HIT BY A BOMB THAT TOOK IT AWAY. IF YOU WANT IT BACK, YOU GOTTA EARN IT.

GET ANOTHER ARROW OUT. YOU GOT A TARGET TO HIT.

BUT I CAN'T--

SHADDUP. I GIVE THE ORDERS HERE.

CONCENTRATE. REACH OUT WITH YER MIND. FIND THE TARGET.

CONCENTRATE...

THIS IS CRAZY. I CAN'T--

THWAKK

FOOL! YER LIFE IS ON THE LINE HERE!

Courtesy Scott Dunbier

Daredevil #179 cover original art
by Frank Miller & Klaus Janson

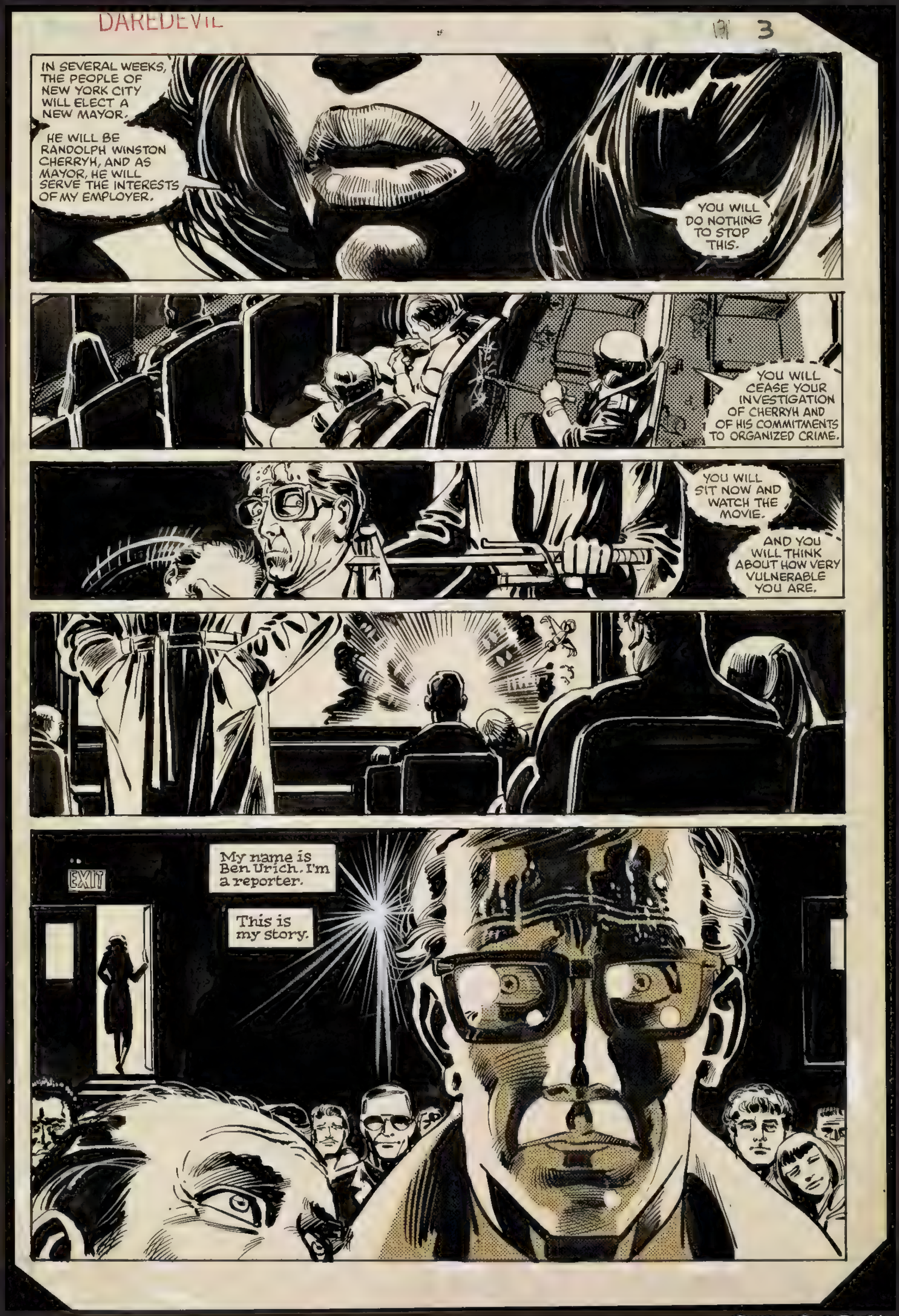
Courtesy Charles Costas

Daredevil #179, page 2 original art
by Frank Miller & Klaus Janson

DAREDEVIL
179
PG 2
THE MOB'S GOT MUCHO DINERO INVESTED IN THAT CHERRYH GUY. BIG BUCKS. AND THEY--
OW.
YOUR FRIEND IS DEAD, MR. URICH.
MOVE, OR SPEAK--
--AND YOU WILL JOIN HIM.

Courtesy Scott Dunbier

Daredevil #179, page 3 original art
by Frank Miller & Klaus Janson


DAREDEVIL
3
IN SEVERAL WEEKS, THE PEOPLE OF NEW YORK CITY WILL ELECT A NEW MAYOR.
HE WILL BE RANDOLPH WINSTON CHERRYH, AND AS MAYOR, HE WILL SERVE THE INTERESTS OF MY EMPLOYER.
YOU WILL DO NOTHING TO STOP THIS.
YOU WILL CEASE YOUR INVESTIGATION OF CHERRYH AND OF HIS COMMITMENTS TO ORGANIZED CRIME.
YOU WILL SIT NOW AND WATCH THE MOVIE.
AND YOU WILL THINK ABOUT HOW VERY VULNERABLE YOU ARE.
EXIT
My name is Ben Urich. I'm a reporter.
This is my story.

Courtesy Scott Dunbier

Daredevil #181 cover original art
by Frank Miller & Klaus Janson

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POS
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Miller

6 13/16 x 10 1/2

706

Courtesy Charles Costas

Daredevil #181, page 19 original art
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Daredevil #181, page 20 original art
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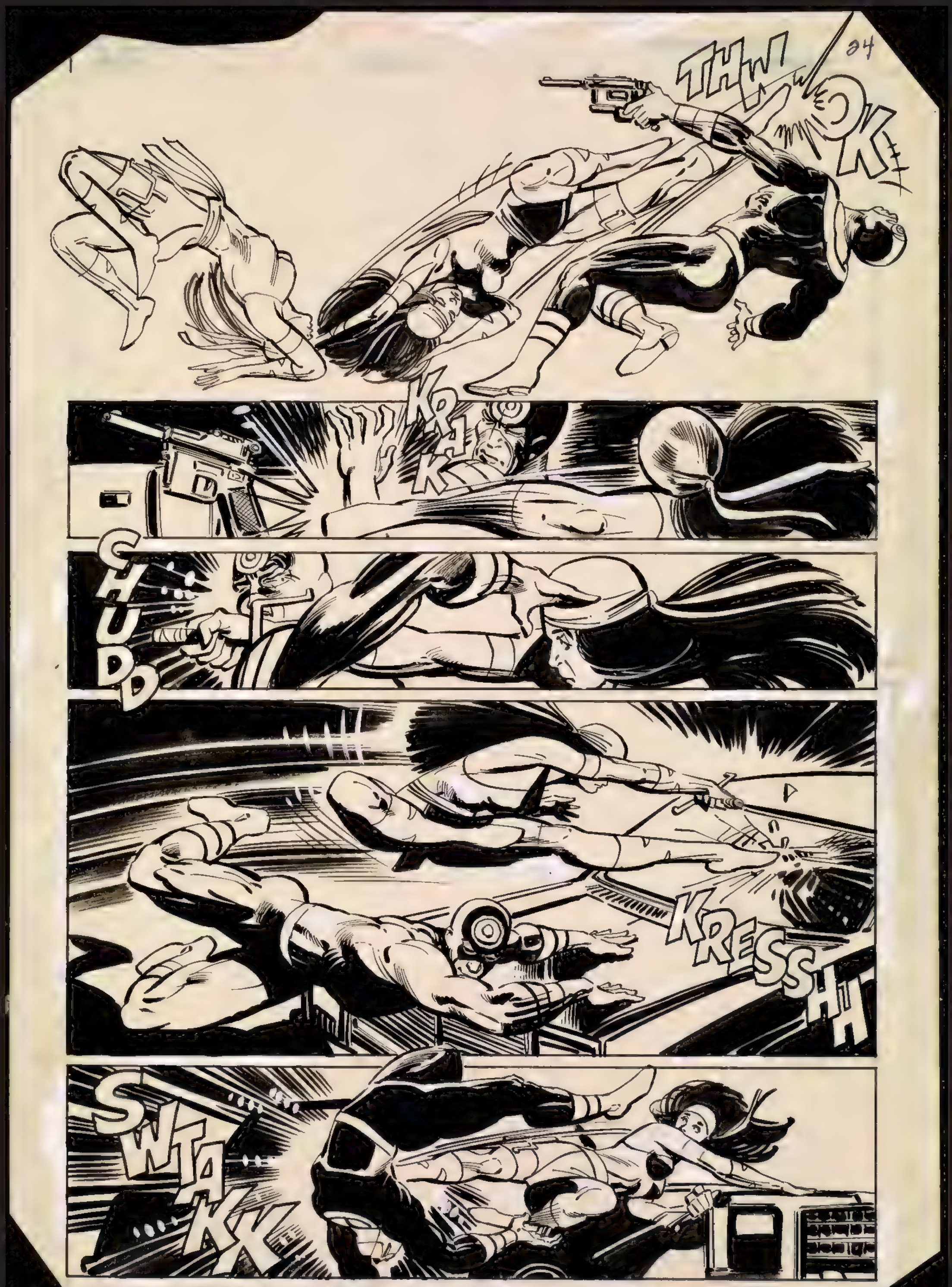

Courtesy Scott Dunbier

Daredevil #181, page 21 original art
by Frank Miller & Klaus Janson

Courtesy Scott Dunbier

Daredevil #181, page 22 original art
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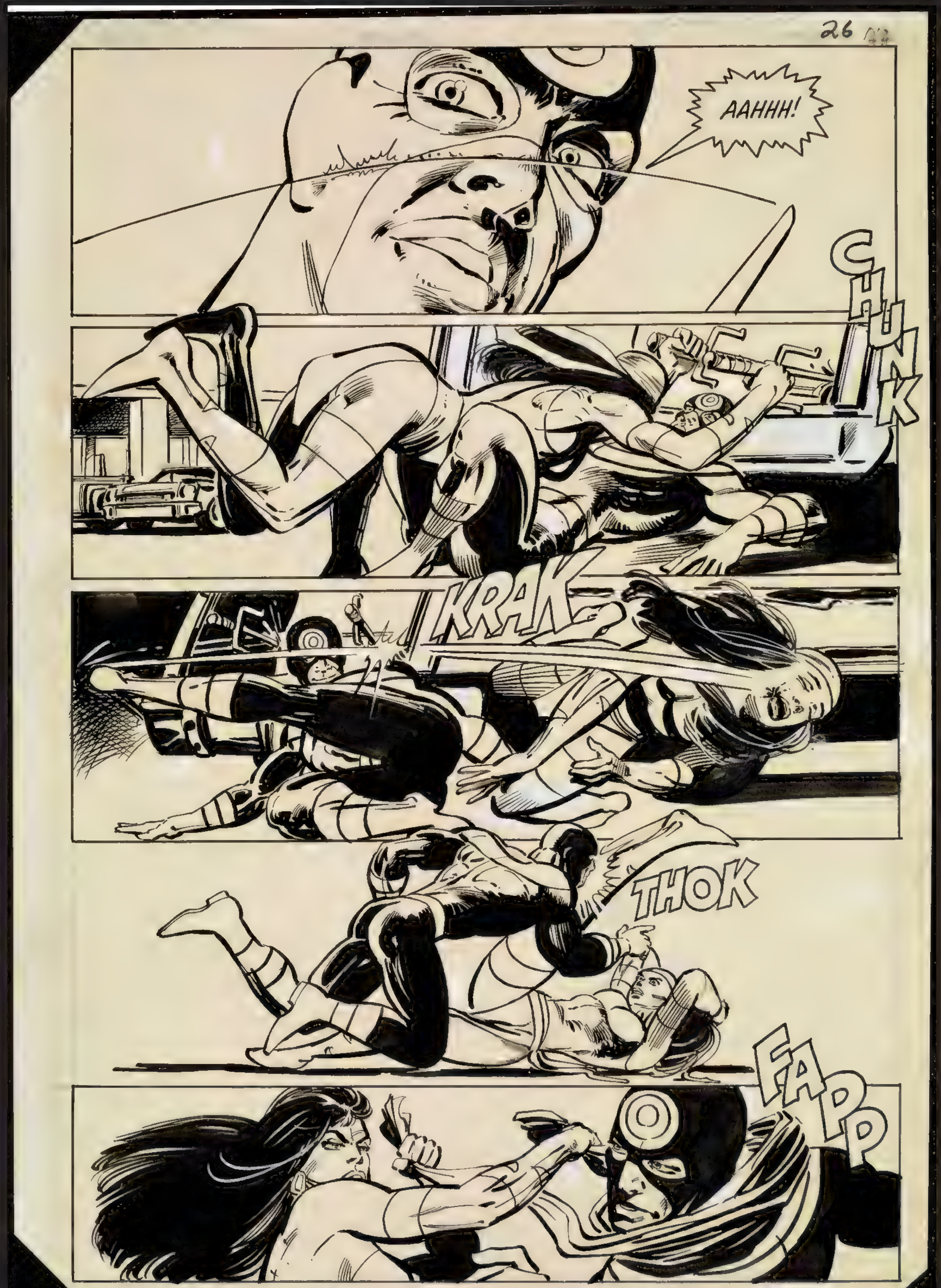

Courtesy Scott Dunbier

Daredevil #181, page 23 original art
by Frank Miller & Klaus Janson

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Daredevil #181, page 24 original art
by Frank Miller & Klaus Janson

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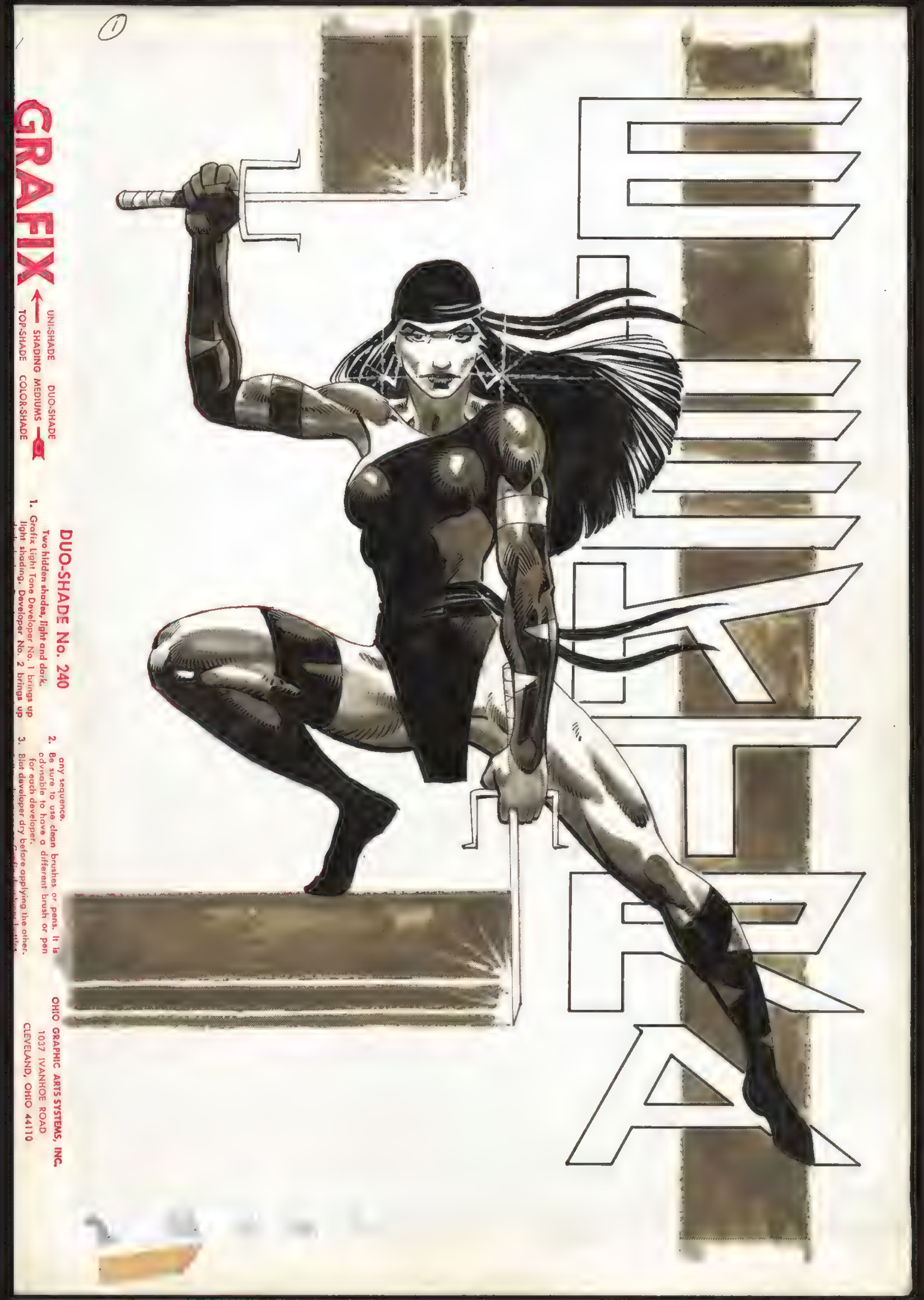
Daredevil #181, page 25 original art
by Frank Miller & Klaus Janson

Courtesy Scott Dunbier

Bizarre Adventures #28, page 1 original art
by Frank Miller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Courtesy Scott Dunbier

Bizarre Adventures #28, page 7 original art
by Frank Miller

7
:KOFF:
SHE'S BREATHING! SHE'S COMING AROUND!
YOU OKAY, LADY?
WHERE... WHERE AM I?
WHERE ELSE? THIS IS OLD MAN'S EISENBLUTH'S TURF!
OUR DAD'S SWINGING A DEAL WITH THAT OLD GOAT, SO MY BROTHER AND ME, WE GOT THE RUN OF THE BEACH.
THAT'S A NASTY CUT ON YOUR HEAD THERE. LUCKY WE HAD A FIRST AID KIT IN OUR DUNE BUGGY, HUH?
DUNE BUGGY...
HOW CAN I EVER THANK YOU? I--UFF!
STEADY, LADY.
MY--MY EAR RING! I HAD IT WHEN I STOOD UP. OH, DEAR!
IT'S WORTH SO MUCH TO ME...
NO SWEAT. WE'LL FIND IT.
MUST BE IN THE SAND SOMEWHERE...
HEY!
Craftint
BLUE DOT
SHADING MEDIUMS
DOUBLETONE No. 214
2 INVISIBLE SHADES, LIGHT and DARK
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Courtesy Scott Dunbier

Daredevil Visionaries: Frank Miller Vol. 2 (2001) cover
by Frank Miller & Steve Buccellato

Reprinting *Daredevil* #168-181

Daredevil Visionaries: Frank Miller Vol. 2 (2001) frontispiece
by Frank Miller

INTRODUCTION
BY DIANA SCHUTZ
(FROM *DAREDEVIL VISIONARIES: FRANK MILLER VOL. 2*, 2001)

It was December 1981. A few months earlier I had driven my '65 pumpkin-colored Volkswagen—the *original* "bug"—from Montreal to California and had begun working at Berkeley's Comics & Comix store on fabled Telegraph Avenue.

It was a very good time for comics. The direct-sale comics specialty market was *booming*. New, "independent" publishers were proliferating, offering the first alternative to the Big Two since the heyday of the undergrounds; customers were buying *X-Men* by the case lots; and *Daredevil* was the hottest book on the racks.

Written and drawn by a young upstart named Frank Miller, *Daredevil* was bristling with innovation: cinematic storytelling without endlessly wordy captions; writing rich with atmosphere, visually heightened by a liberal use of black on the page; Eisnerian titles and credits (before many of us younger comics fans had even heard of *The Spirit*); first-person narrative, which would eventually segue into a total dispensation with thought balloons, and captions used instead to reflect each individual's innermost points of view. Not to mention one of the first truly liberated and liberat*ing* female characters ever to be found in four-color: the beautiful, strong, yet tragic Elektra, Matt Murdock's first and most powerful love. It was all pretty much brand new to the medium back then, and all the result of a kid from Vermont who'd moved to New York City to pursue his dream of working in comics.

Something else about Frank's *Daredevil*: The comic boasted a lot of female readers—decidedly unusual for the times and rivaling only Claremont's *X-Men* in that regard—and some of those gals even wrote letters of comment. You can find them in the back pages of the original issues: gals like Liz Holden, Teresa Conway, "verde" (who I always suspected was female), and…Diana Schutz.

Oh, yeah, I was a fangirl—*and* a letterhack—and here it was December '81 and Frank Miller was flying to Berkeley, California, to sign copies of the about-to-be-released and much-heralded *Daredevil* #181, the climax of the Elektra storyline! The autograph party was being sponsored *not* by Comics & Comix, but by our competition, Best of Two Worlds. Nonetheless, I was determined, as only a fan can be, to meet my hero. And so, the day before Frank's signing, I wandered across the street to the rival store, ready to pump my buddy Rory Root, who worked there, for information about when the writer-artist would be arriving, where he was staying, how I could meet him.

As I approached the shop, a tall, lanky young guy strode out, hands buried deep in the pockets of his long trench coat, head bowed, his walk determined, his face grim. No Californian, he—this was a bona fide New Yorker (if not a native). I'd never seen a photo of Frank, but somehow I just… *knew* this had to be him.

I was forced to run to catch up; those long legs of his were moving at New York City speeds. "Excuse me," I breathlessly proffered, "Are you Frank Miller?"

Pause. *Long* pause.

"Yesss," he answered, carefully. Summoning up whatever courage hadn't withered under that uncompromising stare of his, I was about to launch into my comics resumé, by way of introduction, beginning with my job at the "other" Berkeley store. I got as far as my name, whereupon Frank enthusiastically shook my hand and asked me some question about a letter of mine he'd just received.

He actually *read* the damn letters! And he *knew* who I was! It was a fangirl's dream come true!

We went for a long walk that day that ended in a three-way late-night conversation with letterer Tom Orzechowski in my tiny Oakland kitchen. It was the beginning of a now nineteen-year friendship, which, four years ago, blossomed into a professional relationship as well, when I became Frank's editor at Dark Horse.

I envy those of reading these *Daredevil*s for the first time; they're buzzing with energy, the energy of a then 24-year-old creator whose already remarkable talent would only continue, astonishingly, to grow. And those of you *re*reading this volume of work will learn that the stories haven't dulled with age, that they still crackle with the vitality of a young man following his dream and discovering his strength therein.

In preparation for writing this introduction, I reread these *Daredevil*s myself just yesterday, for the first time in nineteen years. In every way, they are timeless. Like the dreams of all of us when we are still young.

Like a friendship that lasts a lifetime.

– Diana Schutz
Portland, Oregon
November 26, 2000

BIOGRAPHIES

FRANK MILLER

One of the boldest voices of a generation that pushed American comics into new creative and literary frontiers, Frank Miller broke into comics in 1978 illustrating stories in *Twilight Zone*, *Weird War Tales* and *John Carter, Warlord of Mars*. A Will Eisner acolyte ready to challenge the mainstream, Miller quickly moved on from short stories and single issues. With only his fifth Marvel credit, he took over as penciler on *Daredevil*. Teamed with inker/colorist Klaus Janson, Miller developed a dark and gritty world that brought the series back to its Hell's Kitchen roots. Miller's *Daredevil* was revolutionary, reintroducing pulp and crime genre elements into comics. Eleven issues into his run, Miller took over as writer and introduced the Greek assassin/love interest Elektra, who grew to become a major character in her own right.

As his *Daredevil* tenure came to a close in 1982, Miller penciled Wolverine's first solo series before moving to DC for the creator-owned *Ronin*. He returned to *Daredevil* in 1986 as writer of the acclaimed "Born Again" with artist David Mazzucchelli. Meanwhile, Miller was also making history at DC. He reunited with Janson to write and draw the landmark graphic novel *Batman: The Dark Knight Returns*. Depicting the resurgence of a retired, middle-aged Batman, *Dark Knight* pulled no punches in exploring the character and the era's politics. The resultant acclaim brought new literary regard to the medium and Miller's take still influences the character today. Miller returned to the Daredevil mythos again by scribing the *Daredevil: Love and War* graphic novel and *Elektra: Assassin*, both painted by Bill Sienkiewicz.

After writing the seminal origin story *Batman: Year One*, Miller began a relationship with the upstart independent publisher Dark Horse. There, he wrote *Hard Boiled*, *Give Me Liberty*, *Big Guy and Rusty the Boy Robot* and *RoboCop vs. The Terminator*, which parlayed from his scriptwriting the *RoboCop 2* and *RoboCop 3* movie sequels. He also launched his crime series *Sin City* in *Dark Horse Presents*, which Miller has since co-directed with Robert Rodriguez in two feature film adaptations. In the meantime, Miller again revisited Marvel and Daredevil with the *Elektra Lives Again* graphic novel and the five-issue origin retelling *Daredevil: The Man Without Fear*. Miller's success at the movies with *Sin City* led to his graphic novel *300* being adapted into a blockbuster, and he also directed *The Spirit*. A recent return to DC resulted in *Batman: The Dark Knight Strikes Again* and *All Star Batman & Robin, the Boy Wonder*. At the 2015 Eisner Awards, Miller was inducted into the Comic Book Hall of Fame.

MIKE W. BARR

Mike W. Barr's first professional comics work was in 1974-75 with a pair of Elongated Man stories in *Detective Comics*. In 1978, he notched a credit on *Weird War Tales* and by 1980 Barr's career took off. He graduated to A-list characters like Batman and Green Lantern, wrote a seminal appearance of Punisher in *Captain America* #241, scripted *Marvel Spotlight* #8—one of Frank Miller's first Marvel jobs—and contributed to *Star Trek* and *Marvel Team-Up*. DC snapped up his services as an editor, leading to a six-year stint at the publisher. Barr and artist Brian Bolland created a sensation with *Camelot 3000*, DC's first foray into direct-market exclusive series and higher production values. His association with *Star Trek* extended from his work on the inaugural Marvel series to the first sixteen issues of the 1984 DC iteration. As the '80s continued, Barr delved deeper into the world of the Caped Crusader in *Batman*, *The Brave and the Bold*, and *Detective Comics*—including the "Year Two" storyline drawn by new talents Alan Davis and Todd McFarlane. It was Barr's long list of Batman graphic novels where he made his most memorable statements, including *Batman: Son of the Demon* and *Batman: In Darkest Knight* graphic novels with artist Jerry Bingham. In 1988, Barr launched his creator-owned whodunit series *The Maze Agency* at Comico with artist Adam Hughes. When Malibu launched its Ultraverse line in 1993 Barr helmed *Mantra* with artist Terry Dodson and Adam Hughes and contributed to the line's other titles. He also contributed to Dark Horse's *G.I. Joe* and returned to *The Outsiders* at DC. Recent credits include work for Bongo's *Simpsons* comics line and DC's digital-first *Legends of the Dark Knight*.

KLAUS JANSON

In a comics career now over 40 years strong, Klaus Janson's talent as an elite inker and artist have given him the kind of respect and name recognition normally restricted to superstar pencilers. German-born but Connecticut-raised, Janson jumped into comics in the early '70s while still a teenager. After a short tenure as art assistant to Dick Giordano, he began a long and illustrious career inking a variety of titles, including Black Panther in *Jungle Action*, *Captain Marvel* and *Vampire Tales*. As his reputation for stellar art grew, he would often provide finishes to pencil breakdowns by Sal Buscema on *Incredible Hulk*, *Battlestar Galactica* and more.

He is perhaps most famous for his collaborations on *Daredevil*, deftly finishing, inking and coloring Frank Miller's pencils, but his association with DD went back to the latter years of Gene Colan's tenure, making Janson's style the artistic link between the title's most legendary pencilers. Janson and Miller's styles so perfectly meshed that after Miller left *Daredevil*, Janson stayed on for several issues, single-handedly keeping the visual flavor of the series intact. Soon after, Janson rejoined Miller—this time at DC—on the groundbreaking *Batman: The Dark Knight Returns*. After their *Dark Knight* triumph, Janson penciled and inked several Batman stories in the pages of *Detective Comics*, *Legends of the Dark Knight* and later Greg Rucka's *Batman: Death and the Maidens* and Chuck Dixon's *Batman: Gordon's Law* miniseries. During this period, he also penciled and inked the first five issues of the inaugural *Punisher* ongoing series.

Today Janson remains an industry force, most notably inking the pencils of John Romita Jr. in *Thor*, *Amazing Spider-Man*, *Avengers* and *Black Panther*. Janson brings the same consummate skill to teaching the next generation of comics artists at both New York City's School of Visual Arts and seminars at the Museum of Comic and Cartoon Art.

ROGER McKENZIE

Kentucky-born Roger McKenzie began scripting comics in 1976 on Warren mags *Vampirella*, *Creepy* and *Eerie*. Influenced by both mystery and sci-fi writers, McKenzie was soon at Marvel adapting Battlestar Galactica for *Marvel Super Special* and picking up the reins of *Daredevil*. Several of his first issues were drawn by legendary *Daredevil* artist Gene Colan, but it was Frank Miller's debut in the title's 158th issue that gave McKenzie his most timeless collaborator. While he wrote the first year of Miller's *Daredevil*, McKenzie was also the ongoing writer of *Battlestar Galactica* and *Captain America*. During his tenure on the latter title, McKenzie and artist collaborator Don Perlin devised the plot of Captain America running for president. Later writer Roger Stern deployed the idea to much acclaim, making sure to credit McKenzie and Perlin for their inspiration. McKenzie's DC credits include *Men of War*, *Weird War Tales* and *House of Mystery*. He also premiered the red-headed gunslinger Cinnamon in the pages of *Weird Western Tales*. In the mid-'80s, McKenzie teamed with artist Pat Broderick on Pacific's *Sun Runners* and launched *Next Man* at Comico. McKenzie left the industry in the late '80s.

PAUL SMITH

Artist Paul Smith's friendly, nuanced illustration on *Uncanny X-Men* offered a memorable contrast between extended runs by Dave Cockrum and John Romita Jr. A product of Ralph Bakshi's animation studio, Smith took his talents to comics in the early '80s. His first work at Marvel included pin-up, fill-in and backup story art, but within a year of his arrival at the House of Ideas he had lined up an impressive gig following up Cockrum's second stint on the title. He stayed on *Uncanny* for a year, eventually passing the baton to John Romita Jr., but his run on the era's most popular title made a lasting impression on X-Men fans. He quickly followed with an equally stunning run on Roger Stern's *Doctor Strange*, where his art showcased his fondness for Steve Ditko's unearthly take on the Sorcerer Supreme. In 1985, Smith returned to the X-Men with the *X-Men/Alpha Flight* miniseries and a short run on *X-Factor*. Though known primarily for his work at Marvel, Smith's credits also include *Nexus*, *American Flagg!*, and two collaborations with writer James Robinson on DC's *The Golden Age* and Image's Eisner-nominated *Leave It To Chance*. His recent credits include issues of *She-Hulk*, *X-Men: First Class* and DC's *Spirit* revival.

Biographies researched and written by John Rhett Thomas

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THE GOLDEN AGE

As the Great Depression wore on and the specter of war hung over America, a new storytelling medium was born: the comic book. Within their four-color pages, larger-than-life super heroes could make short work of America's foes, giving readers of all ages hope for victory against the real-life enemies that faced the United States. At the forefront of this new medium was Timely Comics, a young company staffed by such legendary creators as Carl Burgos, Bill Everett, Joe Simon, Jack Kirby and Stan Lee. These trailblazing talents birthed a vast array of characters that would give rise to the Marvel Universe!

GOLDEN AGE ALL-WINNERS VOLS. 1-4
GOLDEN AGE CAPTAIN AMERICA VOLS. 1-6
GOLDEN AGE DARING MYSTERY VOLS. 1-2
GOLDEN AGE HUMAN TORCH VOLS. 1-3
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GOLDEN AGE MYSTIC COMICS VOL. 1
GOLDEN AGE SUB-MARINER VOLS. 1-3
GOLDEN AGE U.S.A. COMICS VOLS. 1-2
GOLDEN AGE YOUNG ALLIES VOLS. 1-2

THE ATLAS ERA

Seeing super heroes waning, Timely Comics evolved into Atlas Comics and took on a vast new range of genres: science-fiction tales of outer space adventures; realistic war comics; buxom jungle heroines; horror comics that would become the center of a moral panic that rocked the industry; and romance comics for the emerging teen audience. Even the classic costumed heroes of the Golden Age retooled to take on the threat of Communism. From Western gunfighters to crime to horror, the Atlas Era had it all!

ATLAS ERA BATTLEFIELD VOL. 1
ATLAS ERA BLACK KNIGHT/YELLOW CLAW VOL. 1
ATLAS ERA HEROES VOLS. 1-3
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ATLAS ERA TALES TO ASTONISH VOLS. 1-4
ATLAS ERA TALES OF SUSPENSE VOLS. 1-4
ATLAS ERA VENUS VOL. 1

THE MARVEL AGE

In August 1961, change hit newsstands: *The Fantastic Four* #1 did not feature the squeaky-clean heroes of yesteryear. They were real characters placed in extraordinary circumstances. They lived together, they fought among themselves — and sometimes, they even lost to the bad guys. This was more than a change in attitude: It was the beginning of something entirely different — the beginning of the Marvel Age of Comics!

Thanks to the fertile imaginations of Stan Lee, Jack Kirby, Steve Ditko and others, an unending list of heroes followed the FF with ever-increasing acclaim and popularity: the Amazing Spider-Man, the Mighty Thor, the Incredible Hulk, Daredevil, Iron Man and the X-Men, to name but a few. These were the Marvel heroes, born of conflict and a continuous struggle to balance human lives with superhuman responsibilities.

THE AMAZING SPIDER-MAN VOLS. 1-23
ANT-MAN/GIANT-MAN VOLS. 1-3
THE AVENGERS VOLS. 1-22
THE BLACK PANTHER VOLS. 1-3
BROTHER VOODOO VOL. 1
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CAPTAIN MARVEL VOLS. 1-6
THE CHAMPIONS VOL. 1
DAREDEVIL VOLS. 1-16
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DEATHLOK VOL. 1
THE DEFENDERS VOLS. 1-8
DOCTOR STRANGE VOLS. 1-10
THE FANTASTIC FOUR VOLS. 1-23
GHOST RIDER VOLS. 1-3
HOWARD THE DUCK VOL. 1
THE HUMAN TORCH VOLS. 1-2
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THE INHUMANS VOLS. 1-2
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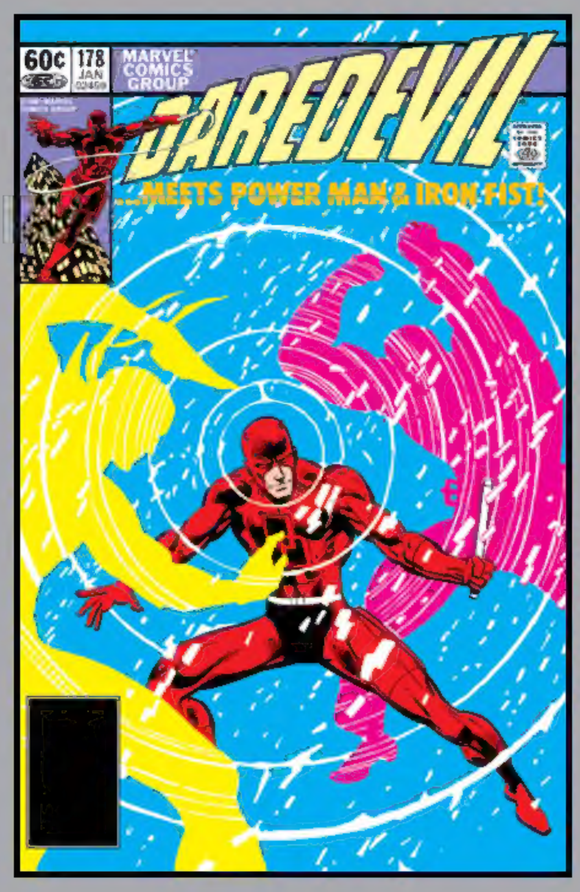
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